

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1652.

LONDON, SATURDAY, JUNE 25, 1859.

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THE SOCIETY OF ARTS' ANNUAL

DINNER will take place at St. James's Hall, Piccadilly, on TUESDAY NEXT, the 28th of June instant, at half-past six o'clock for Seven precisely. The Right Hon. LORD NAPIER will preside. Tickets, 10s. each, may be obtained at the Society's House, Adelphi, W.C.

By order,

P. L. EWE FOSTER, Secretary.
Society's House, Adelphi, London, W.C.
24th June, 1859.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.

THE LAST EXHIBITION OF PLANTS, FLOWERS, and FRUIT this season will take place on WEDNESDAY, July 6th. Tickets to be obtained at the Gardens, only by orders from Fellows or Members of the Society, price 5s., on the day, 7s. 6d. each. The Gates will be opened at 2 o'clock.

THE ARCHITECTURAL MUSEUM,

SOUTH KENSINGTON MUSEUM, W.
Patron—H.R.H. THE PRINCE CONSORT, K.G.
President—Right Hon. the EARL DE GREY, K.G.

Chairman—A. J. B. BERSFORD HOPE, Esq. F.R.S. F.S.A.
A CONVERSATION will be held at the South Kensington Museum, which will be held on THURSDAY EVENING, July 7, at 8 o'clock.

Subscribers or their friends may obtain cards by letter to the Hon. Sec., at 15, Strand, W.C.
GEO. GILBERT SCOTT, A.R.A., Treasurer.
JOSEPH CLARKE, F.S.A., Hon. Sec.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

WARWICK, 1859.

PROGRAMME:—

TUESDAY, July 12; WEDNESDAY, 13.—The Implement Yard open from Ten o'clock in the Morning till Six o'clock in the Evening, and from Seven o'clock in the Morning till Six o'clock in the Evening, on Wednesday, at an admission charge of 2s. 6d. for each person. Machinery will be shown by the Exhibitors at work on each of these days.

WEDNESDAY, 13.—The Judges to inspect the Live Stock, and to award the Prizes.

Public trials of the Steam Cultivators, on land in the neighbourhood of the City, during such hours as the stewards may determine.

At One o'clock or as soon after as all the Judges shall have delivered in their awards, of which Notice will be given; the Public will be admitted into the Cattle Yard on the payment of 2s. each person, at the Special Entrance, at an admission charge of 2s. 6d. each person.

THURSDAY, 14.—THE GENERAL SHOW-YARD of Cattle, Horses, Sheep, Pigs, and Implements open to the Public from Six o'clock in the Morning till Six in the Evening. Admission, 2s. 6d. each person.

FRIDAY, 15.—THE GENERAL SHOW-YARD open to the Public from Six o'clock in the Morning till Six in the Evening. Admission, 1s. each person.

General Meeting of the Members, in the Shire Hall, at Ten o'clock in the Forenoon.

By Order of the Council,

B. T. BENDRETH GIBBS,
Hon. Acting Secretary, pro tem.
London, June 1st, 1859.

BY THE REGULATIONS OF THE SOCIETY.—All persons admitted into the Show-Yard, or other places in the neighbourhood of the City, during the Meeting, shall be subject to the Rules, Orders, and Regulations of the Council.

SURREY ARCHÆOLOGICAL SOCIETY.

THE SIXTH ANNUAL GENERAL MEETING will take place, at Richmond, on TUESDAY, 5th July, 1859, under the Presidency of the Right Hon. the LORD ABERCROMBIE, M.A., Vice-President.

The Meeting will be held in the Large Room of the National Schools, Eton-street, by the kind permission of the Trustees of the Society.

The Chair will be taken at Eleven o'clock.
The Annual Report of the Council, the Balance Sheet, and Auditors' Report will be submitted, and the Officers-bearers for the ensuing year will be elected.

At Twelve o'clock, the following Papers will be read:—

1. 'Notes of the Family of Cobham, of Starborough Castle, Lingfield, Surrey,' by John Wickham Flower, Esq.

2. 'Notes from the Parish Registers of Richmond,' by William Henry Hart, Esq. F.R.S.

3. 'On the Antiquities of Richmond,' by William Chapman, Esq. Local Hon. Secretary.

The Meeting will then adjourn to the Parish Church, where some remarks upon the Ancient Monuments will be offered by the Rev. William Chapman, Esq. Hon. Secretary.

At Three o'clock, the Chairman will proceed to open the Temporary Local Museum, which will be formed in the Lecture Hall of the Cavalry College, Richmond-green, the use of which has been most kindly granted by the Commandant, Capt. Barrow.

Contributions of Antiquities and Works of Art for Exhibition are most particularly requested. Great care will be taken of such Contributions, which should be sent not later than the 20th inst., addressed to Thomas Meadows Clarke, Esq. Local Hon. Secretary, George-street, Richmond, Surrey, S.W.

All Articles so lent will be returned to the Exhibitors, carriage free, early in the ensuing Week.

The Museum will remain open on Wednesday, the 6th, and Thursday, the 7th July.

At Six o'clock, a Cold Collation will be provided at the Castle Hotel.

Tickets to be had, through Members only, upon application, accompanied by recommendation to the Honorary Secretary; or to the Local Honorary Secretaries—Rev. W. Baskall, St. Cambridge; William Chapman, Esq., 9, Hermitage-villas; Thomas Meadows Clarke, Esq., George-street, Richmond.

The price of Tickets will be 5s. 6d. previous to 20th June; after that date, 8s. 6d.

The Band of the 1st Surrey Militia will perform in the Grounds of the Cavalry College in the Afternoon, and at the Castle Hotel in the Evening.

Extra Cards for Visitors, at the price of 5s. each, may be had, through Members only, upon application to the Secretaries, to whom all Communications with reference to the Meeting should be addressed.

By order of the Council,
GEO. BISH WEBB, Hon. Secretary.
Council Room, 6, Southampton-street, Covent-garden,
London, W.C., June 18, 1859.

FORTY THOUSAND POOR MARRIED

WOMEN have, since the Foundation of the BRITISH LYING-IN HOSPITAL, been admitted within its walls, and have there received succour and relief in "the great pain and peril of Childbirth."

The Funds of this time-honoured Institution are low and inadequate to the maintenance of the Hospital in a state of efficiency. To those wealthy and charitable Ladies of this Metropolis, and indeed to all those who take an interest in the welfare of their poorer sisters, the Weekly Board of Governors now appeal for aid and assistance.—Subscribers will be thankfully received by Messrs. Hoare, Fleet-street; or at the Hospital, Endell-street, Long-acre.

CRYSTAL PALACE ART-UNION.—The

CRYSAL PALACE ART-UNION for this year will be CLOSED on THURSDAY, 21st July.

The DRAWING for the PRIZES will take place, at the Crystal Palace, on the following THURSDAY, viz. the 23rd July, commencing at Two o'clock, when the Report of the Council and a Statement of Accounts will be submitted to the subscribers, who will have free admittance to the Palace and Grounds on that day, upon presenting their subscription receipts for the year.

CRYSTAL PALACE.—ARRANGEMENTS FOR

WEEK ENDING SATURDAY, July 2nd.—Monday, open at Nine. Tuesday to Friday, open at Ten. Admission, One Shilling; Children under Twelve, Sixpence.

Saturday, open at Ten. Vocal and Instrumental Concert. Madame Artot and Herr Joachim will appear. Admission, Half-a-Crown; Children under Twelve, One Shilling.

Orchestral Band of the Company, Great Festival Organ, and Pianoforte performances Daily.

The numerous Beds on the Terraces, and in the Park Gardens, are brilliant with thousands of scarlet geraniums, Calceolarias, and other Plants, in full bloom. The Roses round the Kiosky are in great profusion and beauty. Sunday, open at 1.30 to Shareholders, gratuitously by Ticket.

WESTMINSTER SCHOOL.—The ANNI-

VERSARY MEETING of the Noblemen and Gentlemen Educated at Westminster will be held on WEDNESDAY NEXT, the 23rd inst., at the Thatched House Tavern, St. James's-street. Dinner at Seven o'clock.

Stewards.

Earl of Hereford. Penry Williams, Esq.
Lord Dufferin. Rev. J. E. Robinson.
Sir Richard P. Glyn, Bart. W. Powell Murray, Esq.
Colonel E. H. Grenathed, C.B. Captain Robert Bourne.

Tickets, 15s. each, to be had at the Office of the Thatched House.

THE PROFESSIONS, NAVY, ARMY,

CIVIL SERVICE, &c.—MAIDA-HILL COLLEGE, under distinguished patronage, for the Sons of Gentlemen only.

The School Term divides June 14.
The Rev. John Oates, M.A., V.C., has vacancies for Boarders.

The Rev. J. M. Bellow, S.C.L., Lectures this Term on English Literature.

For Prospectus, Lists of Patrons, Local Supporters, &c. and every information, address Mr. W. FARNSWORTHY, Secretary, Aben-villa, Chesham-place, St. John's Wood, N.W.

CH. S. A. DICKINSON, Principal.

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DR. SEMLER has the honour to announce that

he will give Three Lectures on GOETHE, at Willis's Rooms, AUST, on 29th June and 6th July.

TASSO, on 13th July.
Beginning at Half-past Three each day.

Tickets to be had at Mr. Aldrich's, 25, Old Broad-street; at Mr. Thim's, 3, Brook-street; and at Messrs. Williams & Norgate's, 14, Henrietta-street, Covent-garden, W.C.

MR. KIDD'S SOCIAL and GENIAL

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TO LITERARY INSTITUTIONS.—DR. H.

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By order of the Committee,

May 28, 1859. ROBERT HARRISON, Secretary.

THE GOVERNESSES' INSTITUTION, 34,

SOHO-SQUARE.—MRS. WAGHORN, who has resided for many years in a British School, and is qualified by her Nobility, Gentry, and Principals of Schools, to her REGISTER of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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See page 831 of this Number of the Athenæum.

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(Signed) T. M. COOMBS, Esq., Treasurer.
ALGERNON WELLS, Hon. Sec.
Rev. T. REED, Resident Secretary.

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FRENCH LANGUAGE and LITERATURE.

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TO PRINTERS, PUBLISHERS, and BOOK-SELLERS.—The Proprietor of the Vacant Land on the north side of the Lyceum Theatre, having frontages in Wellington-street and Exeter-street, Strand, with an area of 2000 feet, purposes forthwith erecting a handsome Building adapted for either a Printing or a Publishing Business. The interior arrangements would be modified to suit the requirements of any one taking a lease of the Premises, the rent of which would be moderate. The same Proprietor wishes also TO LET ON LEASE that portion of the Lyceum Theatre abutting on Burleigh-street, Strand, and now detached from the said Theatre. The situation is highly eligible, being close to the Strand. There is a frontage of 74 feet to Burleigh-street, and 18 feet in Exeter-street, with an area of 1,400 feet. At present, there are four floors of same area; but a fifth may be added, if required; all well lighted and ventilated. As this new street will shortly be opened into Covent-garden, the situation is suitable either for a Warehouse, Publishing Office, or Shop.

All necessary information may be obtained on application to Mr. R. JEWELL WITHERS, Architect, 51, Doughty-street, London, W.C.

AN APPEAL ON BEHALF OF THE WIDOW and CHILDREN

OF
THE LATE PROFESSOR WALLACE, M.A.

The Friends of this well-known Writer, who died on the 16th of November last, have been induced to make the following appeal, in consequence of the sad and urgent necessities of the bereaved family.

The Books which he wrote and edited show the extent of his labours, especially in the cause of Popular Education,—a cause which was always dear to his heart, even to the close of his life, and secured his earnest and assiduous devotion for many years. Numerous have been the benefits resulting from his labours; and the promoters of Social Science movement have lost by his removal a sincere and efficient coadjutor.

A long literary life, however, brought but a limited and uncertain remuneration to the deceased and his large family, which entirely precluded him from making any provision for the future. By his death, and that of his three eldest sons, within the last few months, his WIDOW and SEVEN surviving CHILDREN have been deprived of the means of support, not only of a Husband and a Father, but also of assistance from the elder branches of the family.

The loss which the family has sustained by their death is inexpressible great; and it is hoped the Friends of the deceased, and those who appreciate the educational boon which his various works have conferred, will afford a grateful tribute to his memory, in a cheerful and generous manner, by contributions to the Fund which this Appeal seeks to raise for his Widow and seven surviving Children; that while they mourn the absence of their earthly support, they may rejoice to know that his "works follow him" in their immediate effects upon Educational Movements, and in respectful testimony to the worth of his character.

The Right Hon. the LORD MAYOR,

The Right Hon. LORD BROUGHTON and VAUX,

And the following Ministers and Gentlemen recommend the Cause.

Rev. James Hill, Clapham.
Rev. James Wilson, Aberdeen.
Rev. James Spence, D.D., Clapton-square.
Rev. Frank Soden, Clapton.
Rev. David Wallace, Aberdeen.
Rev. William Wolfe Fletcher, Camden-town.
Samuel Morley, Esq., Wood-street, Cheapside.
E. Pre Smith, Esq., Hackney.
Henry Rutt, Esq., Clapton.

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Treasurer—Alexander Scrutton, Esq., 81, Old Broad-st., London.

Messrs. Hankey & Co. Fenchurch-street;
Messrs. Barclay & Co. Lombard-street;

By whom Subscriptions will be received.

References as to further particulars, if required, may be made to Edmund Dring, Esq., 17, Russell-square, Brighton; Edward Simpson, Esq., Bank, London; P. Nutter, Esq., 4, Hampshire-terrace, Tottenham; Mrs. Wallace, 2, Alma-cottages, Alma-road, Dalston, London, March 29th, 1859.

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LONDON, SATURDAY, JUNE 25, 1859.

LITERATURE

Naples and Austria, &c.—[*Napoli e Austria, ossia delle brighe e delle intervencioni Austriache a Napoli. Cenzo storico-politico.*] By Giovanni Gemelli. (Florence.)

THE sentimental wrongs of Italy is a phrase which, not very long ago, was common enough in the mouths of English statesmen when discussing the war question, and which, dutifully picked up and circulated by that large class who

Pipe the note his lordship pitches,
Unmoved by conscientious twitches,

became at one time quite the rage.

These "sentimental wrongs" have resolved themselves in most English eyes from a frothy inflation of words into a very solid and lamentable substratum of tyranny and misrule, *sentimental* enough in their effects, inasmuch as they outrage every feeling of the people who endure them, but resting meanwhile on such an array of hard "facts and figures" as Europe in her painful progress from the ages of faith to civilization has seldom seen brought together. Within the last month the physicians, who formerly prescribed for Italy's chronic hypochondria, have been startled at seeing the vigorous struggles of their patient to cure herself. Tuscany was the first to "make an effort," as poor Mrs. Dombey was entreated to do in vain. It befitted her well to be the first, for she was the tallest by the head of those smaller States to which a certificate of bad health was conceded by the notables of other countries long before they could perceive that "Lombardy and Venice had anything particular to complain of." Massa and Carrara, the Lunigiana and the Valtellina, and Milan next cast in their lot with Piedmont in the flush and tumult of her victories. The Romagna is seething and stirring ever more and more with the birth-pangs of a new existence, and every eye turns anxiously on Naples with her large territory and powerful army. But in Naples, we are told, despite her recent change of masters, the *status quo*, with all its Obi terrors and its blind faith in the infallible success of Austria, yet reigns supreme.

In not one of the Italian States has the Kaiser's influence been put forth so unblushingly as in the kingdom of Naples. Not one of its departed rulers was a more submissive liege of the iron crown, despite his show of stubborn obstinacy and unreasoning self-will, than the lately defunct sovereign, or as a high Jesuit journal calls him, pushing its outrageous flunkeyism to the extremest verge of ghastly caricature, "that holy monarch, whose last moments deserved to be illustrated by the pencil of Raphael and the lyre of Dante Alighieri!"

It is with a view of laying before his countrymen at this critical juncture the full width, depth, and height of this fatal influence in Naples, that Signor Gemelli has thrown together a simple and sober, but painfully interesting little volume, selecting the most glaring proofs from the records of contemporary historians, and backing them up by extracts from the public and secret correspondence of many of the statesmen who have stirred the unhalloved mess concocted by king after king of Naples for more than half-a-century, till it grew "thick and slab" with the blood and tears of an often-struggling, ever-worsted people—worsted because of that pitiless Austrian influence, and struggling over and over again towards the false beacon of alluring hopes held out to them by the sovereign just gone to his place,

and by other equally "holy monarchs," his predecessors on the throne of the Two Sicilies.

Signor Gemelli takes up his tale from the great French Revolution, in 1789, and points out many instances of the ill-faith and double-dealing of the then King Ferdinand the Fourth, prompted and supported by the Austrian Cabinet. But it was after the treaties of 1815 had virtually given Austria *carte blanche* in her dealings with Italy, that her interference in Naples began to be displayed in all its insolent deformity. Even then the other States of Italy penetrated her designs despite their mask of fairness, for the Conte di Vallesia, the then Piedmontese Minister, thus wrote in 1816 to Barbaroux, the Envoy at Rome,—*"It is easy to perceive that this Power (Austria) is greedy of enriching herself at our expense, by many artifices and an infinity of pretences. Among other things, she has proposed a league which is to bear the modest title of Italian, and of which the Emperor is to declare himself the head, and assume the direction of the principal and most important affairs. Who is so blind as not to see that such a conspiracy would tend to gain possession of the sovereignty of all Italy, and to rule her at his will!"* Further on in the same letter the Count writes,—*"This is but a pretext to reduce the States of Italy to the most miserable slavery."*

The project of this league seems to have been so violently opposed by the other Italian rulers that nothing came of it. But none the less was there an Austrian occupation of Naples from 1815 to 1817, on pretence of replacing the King on his throne, from which he had twice fled to Sicily during the preceding years, and the cost of this occupation to the treasury of Naples was above five millions of crowns.

Soon after this the Austrian General Nugent was installed as Commander-in-Chief of the Neapolitan forces, which he duly remodelled and cut down to the pattern required by his master's policy; disbanding those of the regiments which were supposed to have liberal tendencies, breaking their officers, decreasing the pay of all the troops, and accepting for his pains a consideration of 260,000 crowns, mulcted from the suffering and discontented army.

But Austria clearly saw that there were more vital reforms to be effected in Naples than those connected with the military department. Before long the Sicilian Constitution was abolished, on pretence of its never having been sworn to by the King, which, indeed, was true to the letter, inasmuch as he had sent his son, the Duke of Calabria, *Vicario del Regno*, to do so in his stead. This was the paltry excuse made in the face of Europe by the royal advisers, who declared that England could have now no longer any interest in favouring the cause of liberty in Sicily, and that "Austria much disliked this example of a representative Government!"

Thus Sicily saw her Constitution judicially done to death, and the Majesty of Naples was duly rewarded for his good behaviour by a visit in 1819 from the Emperor Francis of Austria, his Empress, and their daughter, in whose train came the graceful and witty Prince Metternich, who also received the reward of his good services in the title of Duke of Portella, together with a considerable revenue.

But the revolutionary spirit was already fermenting in the heart of the people, and broke out gloriously at last in 1820. Well says, or sings, the poet Rossetti of that bloodless revolution,—

E fra tante migliaia di spade
Una stilla di sangue non vè.

'Mid the thousands of swords that are flashing,
There's not one that is dropping with blood.

The very Sicilians, who, from a soreness of party-feeling kept aloof from it, attest that it was "planned with forethought, carried out with calmness and courage, and backed up by an armed force." It was, indeed, much akin in most things to the recent revolution in Tuscany, but it differed in one most essential point—the trust reposed in a worthless ruler. Therein lay the germ of death and despair to the hopes of Naples. Yet who could reasonably doubt the oath of a king, who, on the 13th of July, 1820, in his royal chapel, in presence of his ministers, his generals, his nobles, and much people, *standing on the high altar*, after mass, and laying his right hand on the Gospels, called God to witness that he would defend and preserve the Constitution then granted,—nay, that he released his people from their allegiance, if in aught he should hereafter act 'contrary to his oath, or to any article of it; winding up the scene by "raising his eyes to heaven and fixing them on the cross, while he spontaneously called on Almighty God to strike him at once with the bolts of His vengeance, if in aught he spake falsely or thought of breaking his solemn vow," and thereupon, for the second time that day, he kissed the Gospels?

It is easy to conceive the rage and astonishment of the Court of Vienna at this unexpected state of affairs in Naples. All amicable relations were at once broken off between the two Courts. The messengers despatched once and again by the King to the Emperor were sent home unadmitted to an audience, and treated with the most insulting rudeness. The Duke of Serra Capriola, who carried private deprecatory letters, could get no answer to them, and the Duke del Gallo, Envoy Extraordinary to Vienna, was stopped at the frontier of Austria, and not allowed to proceed. This brow-beating continued for some time, and at length the Kaiser fairly rose up in his wrath, and said to his trembling vassal, "War is the just reward of rebellion; and war you shall have, despite the abject submission of yourself and your ministers." Yet, truly, the Constitutional Government which caused such ire in the imperial breast, was as meek and innocuous an incarnation of freedom as ever busied itself with its own internal arrangements, and never even dared to listen to the entreaties and proposals of the other States of Italy to aid in their enfranchisement. Whenever such proposals (and they were not rare) were made to it, the ready answer was, that "Naples had enough to think of at home, and would by no means lend a hand to revolutionary movements."

But the majesty of the double-headed Eagle had been insulted, and could only be appeased by boundless submission. The terrified King reasoned, protested, grovelled on the earth before the dreadful threat of war with Austria; and at last the Kaiser, appearing to relent, deigned to summon his vassal, in a letter implying a possibility of future pardon, to a conference at Laybach, to bring about a reconciliation and "to receive fresh proofs of our friendship, and of that sincerity which is the chief groundwork of our policy."

At Laybach, as may be supposed, the fate of the Constitution was sealed. The weak and wicked King was given in special charge while there to the Duke of Modena, Francis the Fourth, a model vassal of the Empire and exemplary tame elephant, to reclaim the truant of Naples. Meantime his subjects were carefully shut out from any communication with him. The Austrian officials resident in the various towns through which they must pass to reach Laybach had orders to retard or forbid their progress. Indeed

passports were directed to be refused to all such as were not of the King's immediate household, and therefore warranted harmless to the intrigues in hand. The despicable sovereign, thus isolated, at the mercy of his mighty masters, with all his predilections enlisted on their side, saw his errors and retracted his promises with such easy cowardice, that even Lord Castlereagh, who was present at the humiliating spectacle, was compelled to write home to his colleagues:—"After all the declarations and retractions of the King of Naples, if I were Metternich, I would not link my cause to that wretched web of falsehood and double-dealing which makes up his Majesty's life"; and Metternich the while, impossible as a familiar of the Inquisition, thus formalized his political creed to the Baron Vincent, the French ambassador,—"The representative system, with the institutions which go of necessity along with it, must never be established in any State of the Peninsula." And in other words to Capo d'Istria:—"The Emperor of Austria would never consent to see at Naples anything approaching the representative system. My master would sooner make war!"—"But," answered Capo d'Istria, "if the King of Naples himself should insist on establishing such a system?"—"Then," replied Metternich, "the Emperor would make war on the King of Naples."

Truly there was no danger of any such act of insubordination on the King's part,—he fully and gladly acquiesced in the Austrian policy, and at his express entreaty an Austrian army entered his kingdom, to quell what were called its revolutionary excesses. The Neapolitans made a stand—a struggle; but they could do no more. Austrian bayonets restored order on that occasion as they have so often done since, and courts-martial, everywhere instituted, did the rest.

It was then that the ferocious Minister Canosa (a name infamous beyond all others in Neapolitan story), seconded by satellites equally shameless, and by a merciless German soldiery, dared to set on foot that fearful persecution of political offenders whose annals are written in blood in Colletta's history. Prisoners in the last agonies of disease, caused by the torments endured in their dungeons, were brought up to stand their trial, "bent double with anguish, trembling with ague fever, propped up against one another, tottering with weakness, the blood gushing from their lips and staining their clothes," till one of the very judges exclaimed, "Are we judges or executioners?" It was then that the appointed punishment for a man of any condition, convicted of no worse crime than that of having carried arms against the Austrians, or of having worn some party badge, was to be "mounted on an ass with his political badge tied round his neck, stripped naked to the middle, fettered, and surrounded by a concourse of *sbirri* and Austrian soldiers, and so paraded through the streets of Naples; while at every trumpet blast the common hangman who walked behind lashed the wretched victim's bare back with a scourge of ropes and nails!" Such was the measure dealt out to many of the most enlightened and bravest citizens of Naples. And Canosa was but the right hand of Ferdinand, and Ferdinand but the creature of Austria.

Meanwhile, titles and pensions were showered on the Austrian bravoos who had propped the throne. Foremost among these, the Commander-in-Chief, General Frimont, was created Prince of Andrococo, and received a gift of 200,000 crowns, with a letter in the King's own hand, attesting his gratitude and that of his whole House for restoring to them their dominions.

But a volume would not suffice for the narration of these and the like iniquities, which Signor Gemelli relates shortly, sometimes meagrely, referring his readers to Colletta, Bianchini, and various other historical works, for more detailed accounts.

The second Austrian occupation of Naples lasted six years, from 1821 to 1827, and cost the Treasury no less than 85,000,000 crowns. At Ferdinand's death, which took place in the latter year, France and England at last interfered to protest against this occupation, as too evident a sign of imperial rule in Italy. Francis the First of Naples, who succeeded his father, lost no time, on coming to the throne, in assuring the Emperor (who had kindly offered him the aid of troops "ever ready to quell every sign of disorder or revolution") that his principles, as his Imperial Majesty well knew, were in perfect accordance with those of his late father. Nevertheless, to quiet meddling France and England, the Austrians marched out, and—the new Swiss mercenaries marched in! Francis, a miserable debauchee more than anything else, pushed on the Jugernaut car of his father's policy for three more weary years, and then he too went to such rest as was ordained him, and Ferdinand (the late sainted monarch) reigned in his stead.

The history of the last twenty-nine years of oppression and misrule in ill-fated Naples is jotted down by Signor Gemelli with the same undramatic soberness, and the same careful reference to historical authorities; to which he now adds, Gualterio, Farini, Ranalli, and Bianchi. But this period naturally possesses less freshness of interest, since the leading facts of treachery and violence are indelibly written on the minds of most of his readers. It is a long, lamentable catalogue of political and social crimes of every possible hue of blackness on the part of the King, his family, and his underlings, against an enslaved and fettered people. And behind all, and through all, we see the cold, cruel Jesuit policy of the Viennese Mephistopheles sneering out its orders and dictating its terms with a half chuckle of contemptuous satisfaction, which is embodied in a passage of a letter from Metternich to his worthy "Gossip" the Duke of Modena, "*à la fin des comptes, the world is sure to applaud every success.*"

The young King's first leanings towards liberalism, the all-but-restored Constitution of 1830, when the very acts for the assembling of the Chambers were drawn up, and the arrival of the Emperor's Envoy, Count Leibzeltern, with peremptory orders to resist the popular movement at any cost, the King's marriage with a Princess of Savoy to the great disquietude of Austria,—the untimely death, after three years, of this first queen, whom the people of Naples yet call "*la Santa*,"—the new alliance with the House of Austria,—and the events of 1848, are well and honestly mapped out. Once more the fearful mummery of 1820 was re-acted in Naples. The story is a repetition of the former one. The people of Naples, in common with that of all the other States of Italy, answers to the touch of a national enthusiasm, and begins to stir with new life. The King at once yields to the popular feeling (his very readiness, one should think, ought to have been suspicious). He grants a Constitution, seals it in the face of his kingdom with oaths, if possible yet more awful than those sworn by his grandsire in 1820. He makes liberal proclamations, enrolls national guards, nay, even sends troops to the war of Independence; but all the while, to the surprise of his future victims, the Count of Leibzeltern, whom we mentioned above as coming at the last moment to stop the proposed

Constitution of 1830, by express orders of Austria, sits at the ear of the King prompting every move. Strange that so damning a circumstance should not have led to far different results! Leopardi, in his "*Narrazioni Storiche*," relates at length the dark intrigues and secret assemblies in which this Envoy, a few of the principal officers of the army, the Jesuits, and the Court, took prominent parts. At one such meeting, the Prince of Salerno, the King's uncle, spoke thus to the circle of confederates. "The King abhors the war against Austria, which even Pius IX. condemns, but he dares not desist from it, because he fears the opposition of the Deputies, who are to meet on the 15th of this month (May). Therefore, it would be well to get up some tumult, which should delay the opening of the Chambers, and give him a plausible excuse for dismissing the ministry, and recalling the troops and the fleet." To this, Leibzeltern replied, that forty or fifty days were more than sufficient for the Emperor to bring the King of Sardinia to reason, as long as the King of the Two Sicilies did not help him with forces by land and sea. There is no need of comment on this precious dialogue; it is the key to all that followed.

King Ferdinand's show of zeal in the national cause still continued, in true *solfatara* fashion, to mask with its thin crust of seeming liberal feeling a burning depth of raging despotism, ready to engulf its victims, without warning, until the expected meeting of the Chambers on the 15th of May, and then—who knows how?—yet who cannot guess how, and at whose bidding?—a sudden and violent reaction declared itself in Naples in all the monstrous hideousness of civil war. Yet, even after this, the King's unblushing proclamations kept up the woeful farce of national feeling, which he was not yet ready to throw aside, and was permitted to play out, "by authority." In his proclamation of the 24th of May, he deplored the horrible events of the 15th, and expressed his firm and immutable resolution to maintain the Constitution pure and unstained by any species of excess. He called it "the sacred ark on which the fate of his beloved people and of the Crown itself reposes,"—he reminded the nation of his "spontaneous and solemn oath,"—and expressed his earnest desire to wipe out, if possible, the very memory of the misfortune which had befallen his people. And the luckless people, stunned and stupefied by the recent shock, believed him yet again.

Only a few months after the utterance of this last sickening perjury, Ferdinand flew to meet the fugitive Pope at Gaeta, and there, by the friendly aid of Count Esterhazy, those bonds were forged which yet hold the Two Sicilies in thrall. The fatal battle of Novara removed the last obstacle to Austrian dictation; and the King of Naples was rewarded, for the skill with which he had played his game, by being allowed to take part in restoring the Pontiff to his throne. The Constitution (now so much mere waste-paper) was, of course, forthwith "suspended"; the Chambers adjourned *sine die*, and, although an Austrian occupation was this time dispensed with, the number of the Swiss guards was thenceforth nearly doubled.

With such a mass of evidence before us to prove the overwhelming influence of Austria in Naples no less than in the other States—evidence supported by the testimony of official papers, which cannot be refuted,—surely it implies a degree of hypocrisy, which would be ludicrous were it not used in so sad a cause, to find persons yet ready to discuss carefully the degree of blame due to Austria, for invading Piedmont a day or two sooner or later! What but a standing declaration of war against all States guilty of such sins as Piedmont stands

convicted of has the whole policy of Austria been for the last forty years? The invasion was but a Metternich protocol in action, bristling with bayonets, and eager to lay waste the bright little hearth of liberty and honour, which "my master" at Vienna "would not endure." Every constitutional government seems to be, and is, in fact, to "my master," a natural enemy and a standing reproach; and Naples has been and still is his firmest friend and faithfullest vassal.

What account Naples will be able to give of her talents in the day of reckoning, Signor Gemelli seems quite unable to predict. Have these last ten years of trial, which have been only a noble vigil of arms to the rest of Italy, really at last put out the fiery energies of the Two Sicilies, and broken their patriots into beasts of burden, that they say they "cannot combine," and must wait and see what will happen before they can act?

But such, at present, is her unenviable position. Even the most far-seeing among the Neapolitan refugees, and those who for half a lifetime have shared the martyrdom of Poerio, look down and shake their heads doubtfully when the chances are discussed, and more than one among them passes judgment on the extraordinary tranquillity of his countrymen at home in the cutting words, "Hanno troppi maccheroni in corpo" (They have too much maccheroni in them).

To all those interested in Italian affairs, who would wish to see at a glance what the history of Naples during the last half-century has been, how it has operated to make her what she now is, how it calls upon her to the full as loudly as any other State of Italy has been called to take her share in the present movement, and how it has in a great measure unfitted her to do so, we recommend Signor Gemelli's little work.

The Life and Contemporaneous Church History of Antonio de Dominis, Archbishop of Spalatro, which included the Kingdoms of Dalmatia and Croatia; afterwards Dean of Windsor, Master of the Savoy, and Rector of West Isley in the Church of England, in the Reign of James I. By Henry Newland, D.D., Dean of Ferns. (J. H. & J. Parker).

Dr. Newland, Dean of Ferns, who has written a No-Popery romance of nearly three hundred pages on the adventures of Marco Antonio de Dominis, Archbishop of Spalatro, is unhappy in his choice of a hero. In his real life Marco was not lovely, and in these pages he is insufferably dull. To be plain with him, Marco was little better than a rogue. The two prime facts of his career were these—he abandoned and abused the Church of Rome, in hope of the flesh-pots of England; he abandoned and abused the Church of England, in prospect of the cates and wine of Rome. The details were in harmony with the outline. Greed, ignorance, restlessness, presumption, were the traits which chiefly set him apart from contemporary men. Though he wrote a book he had very little learning. Though a native of Dalmatia, he could scarcely read Greek. Though honoured in one church, he left it for another, in which he hoped to be better paid. When disappointed in this hope, he betrayed the second church to make his peace with the first. Among the men who have disgraced religion and offended against charity it would not be easy to find a man more contemptible than Marco Antonio de Dominis.

Dr. Newland has this excuse for writing the life of such a personage, holding him up to the clergy of the church in Ireland as a shining Christian light, and inviting the attention of a long-suffering public to his misdeeds. He is innocent of all true knowledge of his hero.

The Dean, indeed, speaks of "ancient documents" to which he has had access, and of "rare sources" of information which have been laid open to him. But readers who do not pretend to more than a general acquaintance with the ecclesiastical and personal history of the seventeenth century, will only smile at these round assertions. There is no mistake about it. In the sense in which historians ever use such words, the Dean has neither ancient documents nor rare sources of information to boast. All his poor little stock of mis-information has been drawn from four or five printed books of common occurrence—from Burnet's 'Life of Bedell,' Wotton's 'Reliquiae,' Spalatro's 'Manifestation of Motives,' and two or three more. Mr. Stewart or Mr. Darling would supply any book-buyer with the whole batch for a few shillings. We should not, however, advise any reader of ours to invest his money in the purchase, with any idea of gaining from them sure light as to the conversion and apostasy of Marco Antonio de Dominis. The little light he might get for his shillings would lead him astray, as it has done the Dean of Ferns—without permitting him the comfortable illusion, that the light which led astray was light from heaven. The facts—should any one care about the facts—must be sought elsewhere; and chiefly in the correspondence—unprinted for the most part, we grieve to say—of those ambassadors and ecclesiastics who were first the dupes of his cunning, and afterwards the victims of his abuse.

Neither Hallam, Hume, nor Lingard has thought it needful to the picture of the time to mention the Archbishop of Spalatro. Yet he may be worth a few words from a general historian of this country. His arrival in London gave occasion to much pamphleteering. Bacon went to hear him preach. Grotius studied his charlatanism. He figures in the correspondence of Wotton and Carleton. He gave immense trouble to Archbishop Abbott, and was one of the remote causes of Archbishop Laud's miseries and death. His arrival in London caused an excitement in the Reformed Churches throughout Europe, only surpassed by that of his departure, disenchanted and reconverted, to Rome. Marco was born in Dalmatia: of a noble family, says Dr. Newland, who likewise credits him with an "unexampled reputation for learning." We know nothing about his nobility; but as we happen to know something of Dalmatia, we think it quite possible that Marco may have traced his descent from as many kings as a Kerry swineherd. As regards his reputation for learning, the Dean allows that it is questionable if he knew one word of Greek; and we have Bedell's warrant that he had not read even the Old and New Testaments with care. Beyond this point we need not push our case. The fact is, Dr. Newland has imagined what an Archbishop of Spalatro ought to have been—what he ought to have known—and he has generously endowed his very indifferent hero with the requisite heroic qualities. Marco was taken at an early period of his career from the Jesuit societies of Padua and Venice, and sent to preside over the poor and outlying archbishoprics of Spalatro, a town in Venetian Dalmatia. Dr. Newland thinks this a brilliant promotion—"next in importance to the triple crown." Such an estimate is decisive of Dr. Newland's innocence. Marco, a true Venetian, thought quite otherwise. He loved the blue lagoon and the controversial activities of Italian cities, with the festive life of the church, and the chance of notice and promotion. As a bold fellow, pushing his way in the world, he was right. To send a man to Spalatro, who dreams of one day being a cardi-

nal, was like making a man a Commissioner in Bankruptcy who has fixed his eye on the wool-sack. It did not comfort Marco to know that the ruins of the great palace of Diocletian might be traced by antiquarian zeal within a walk of his own rugged home. He sighed for the pomp and vanities of the world; and when refused the promotion that would have carried him to Rome or Venice, and hearing much of the liberality of the heretical King of England, his conscience began to afflict him with doubts as to the spiritual claims of Paulo Quinto to sign himself Vice-God. Dr. Newland talks of Bishop Bedell, Paulo Sarpi, and Marco Antonio being in Venice together at the time of the famous rupture between Pope Paulo and Doge Donati. "These three eminent divines and scholars, Bishop Bedell, Paul Sarpi, and the Archbishop of Spalatro, must have enjoyed a most charming intercourse with each other." This charming intercourse between Padre Paulo, Bedell, and the Archbishop of Spalatro is one of the facts which we imagine Dr. Newland has not found in the books. Time and place refuse to cohere. The interdict on Venice was laid in 1605. Paulo Sarpi was then too busy for sentimental flirtations. Marco was at Spalatro, on the opposite side of the Gulf of Venice, chewing the cud of a very bitter discontent with the Church. At the same date, Dr. Newland speaks of an "open and proclaimed adherence to the Reformation by Spalatro." This is an error far more serious than the last. Were it true that Spalatro openly adhered to the Reformation, even at the time of the interdict on Venice, we might admire his courage in avowing opinions which, even in a time of revolt against Roman tyranny, would have caused him to be stoned on the piazza. We should still more marvel at the toleration of the Jesuit societies, of the sacred College, and of the Pope himself, in allowing a professed heretic to retain the rank and revenues of an Archbishop of the Church for ten or twelve years. But the conversion and the avowal of conversion are alike imaginary. Nothing of the kind occurred with Marco; who never, while in Venice, or indeed in the Papal territories, made any open and proclaimed adherence to the principles of the Reformation. If he had doubts of the Pope's spiritual power, he carefully locked them up in his own heart. That he was discontented with his lot, every one who cared to know knew; and his character as a priest and as a man being pretty well understood by his fellow-priests, they conceived doubts of his orthodoxy so soon as they fully ascertained his discontent: they suspected, but they could not prove. If they whispered a word against him, he put on the look of the injured dove; when they challenged his faith, he denied the disposition to wander from the Roman fold. Even after his bargain with the English ambassador to start for London and take service in the English church had been made, he abstained from any public declaration of the change. In truth, to the last hour of his stay at Venice, he professed unbounded devotion to the Holy Chair. Such conduct may be very natural in men of the world, and would have the unhesitating approbation of that great judge of human frailty, Mr. Jonathan Wild; but it is scarcely the sort of conduct expected from archbishops, and certainly not from saints.

Marco came to London; at an alarming sacrifice of his personal interests, Dr. Newland dreams; but to enjoy, as the records at Lambeth would prove, a larger income, from the mere gifts of the English bishops (until something better should turn up), than his apostolic Dalmatian arch-diocese had ever yielded him in gold or kind. In a few months,

he received the Deanery of Windsor and the Mastership of the Savoy. Higher hopes were held out to him; but the haste of the King to do him honour kept no pace with his ambition. He expected to get the first see that fell vacant. He asked for the first archbishopric. He aspired to the primacy. Finding York refused to him on the death of Archbishop Matthew, he listened to the seductive flatteries of Gondomar, made his peace with the new Pope, Gregory, and returned to Rome. Of his ridiculous plans for reconciling the several churches of Christendom, we will not speak in detail; for he had neither the learning to state, nor the subtlety to separate and the strength to grasp, the points at issue between London, Zurich, Rotterdam, and Rome. An obtuse intellect made the passage from one church to another easy to him; and where he saw only a broad and beaten way, safe to the eye and smooth to the tread, he could not conceive how other men should be able to find barriers high as heaven, and pitfalls deep as hell. These plans caused him to be suspected as a spy, and his conversion treated as a fraud. We do him greater justice: we think him sincere in following up what he fancied to be his own immediate good; but we refuse to accept him as a light to be followed, or even as a sinner to be pitied. His sufferings on his return to Rome at the hands of an unforgiving tribunal do not move us. If the Inquisition was in any case to be allowed the use of terrible weapons, it was in apostacies like those of the Archbishop of Spalatro. He, a dignitary of the church, had publicly apostatized and denounced the doctrines he had taught. After whining for a Cardinal's red hat, he had openly stigmatized the Pope as Antichrist. That falling once more into the power of the Church, he should be forced, even by torture and confinement, if need arose, to recall these indecent denunciations, we can well conceive. The retaliation was logical, if not humane. If the flesh of the apostate quivers when the pincers tear, so does that of the wretch who, for a minor offence, receives a flogging. In our day and country, we are not going to idolize a man because he deserved the lash and got it. The fact is, Dr. Newland, who seems to be a very amiable gentleman, not a whit the wiser, to use Selden's saying, for his learning, has made a mistake. He meant to add one more good book to the library of religious biography; but, unfortunately for his purpose, he took for his hero a man who was very much a fool and not a little of a rogue.

Recollections. By Samuel Rogers.

[Second Notice.]

IN brief notes of conversation, be the speaker wise or silly, we are not to expect the roundness of a regular treatise. Good talk is not writing, nor should it be like writing. Conversation is an artistic blending of words, glances, shrugs, pauses, laughter, thought, replication,—in which many may take a part at the same moment, the listener often contributing no less than the speaker, and in which a thousand meanings shall pass from one to another by lighter wings than those of words. Hence the very great difficulty of reporting conversation, and especially of conveying the dash of repartee and the sparkle of humour. When words have to do duty for liquid looks and crackling mirth, champagne fresh and champagne flat is the common measure of difference. Yet true notes of conversation may have a very great charm, if we are content to take them for what they are—hints of character,—and collections of table-talk and

ana, are in all languages among the most popular of books.

Rogers, we may take for granted, knew what he was doing when he set down these brief notes. Never deceived into an idea that, in putting down Fox's or Porson's random chatter on men, women, and books, he was preserving *bons-mots* for the next edition of Joe Miller, he wrote down in his note-book the wisdom, the fancy, the eccentricity, or the foolishness, just as it arose, for its own sake, as part of the men who uttered it. Rogers felt wit as keenly as any man alive, and knew very well the difference between the true and the false. His volume of 'Recollections' is not, therefore, a book of broad grins, but a book of character. In the following string of sayings, by C. J. Fox, there is scarcely one remark to ruffle a convivial party, though there are a hundred hints of the mind, character, and views of the man:—

"Admired Gray's fragment on Government, but not so highly as Courtney, who thought it the first 100 lines in the language, and quoted, 'oft o'er the trembling nations.' Thought he could find better in the Religio Laici—and the Traveller, from which he quoted—'and wondering man could want a larger pile,' &c.—preferred that poem to the Deserted Village..... Was disappointed by Schiller's Robbers. When I hinted its having been suggested by Massinger's Guardian, he remembered it instantly, and said he should read it again..... Thought Massinger underrated and neglected—had always admired him greatly, and preferred him much to Beaumont and Fletcher..... Quoted largely from the Hind and Panther, and particularly with great emphasis Dryden's 'Happy the man, and happy he alone,' which he preferred to the original of Horace. Was fonder of Dryden than Pope..... Thought Pope's Eloisa to Abeldar 'about half and half,' &c.; and 'Oh! make me mistress to the man I love,' only a common vulgar sentiment, and not as it is in her letters 'the wife of Abeldar.' Eloisa much greater in her letters than Pope had made her..... Liked the Rape of the Lock and Prologue to Cato; but above all the Messiah. Thought the Sylphs the prettiest things in the world..... When Francis said that Wilberforce, if it was left to him to decide whether Pitt should go out of office for ten months and the Slave-trade be abolished for ever, or Pitt remain in—with the Slave-trade, would decide for Pitt—'Yes,' said Fox, 'I'm afraid he would be for Barabbas'..... Treated Political Economy lightly. Said Fraunce had drawn her political knowledge from England—'We knew nothing on that subject till Adam Smith wrote,' said Lord Lauderdale. 'Poh,' says Fox, 'Your Adam Smiths are nothing.—But that is his Love,' says Fox, speaking of Lauderdale; 'we must spare him there.'—'I think,' says Lauderdale, 'it is everything.'—'That,' says Fox, 'is a great proof of your affection'..... 'I wish I was Member for Westminster,' said Lord L.—'And I wish I was a Scotch Peer,' said Fox.—'Why so?'—'I should then be disqualified'..... Did not admire any of Milton's verse; thought it inverted and artificial, though the defect is less visible in the grand parts; particularly liked 'Fame, that last infirmity of noble minds,' and the Sonnet to Skinner..... Mrs. Fox said the only fault she could find with him was his aversion to music. The utmost she could say for him was that he could read Homer, while she played and sung to herself..... The Queen a bad woman—the King distrustful of everybody—not from education only. There is such a thing as a suspicious nature. The Prince quick; he would not have ventured to treat the Princess as he did publicly, if not encouraged by somebody..... Vanbrugh almost as great a genius as ever lived. Sir John Brute—'And this woman will get a husband!' Confederacy, from the French; with so much the air of an original! Who would have thought it!..... Josephine a very pleasing woman..... He loved children..... The poets wrote the best prose—Cowley's very sweet; Milton's excepted—more extravagant than his verse, as if written in ridicule

of the latter..... Who do you think the best writer of our time? I'll tell you who I think—Blackstone..... Lord Hervey's verses on Pope very good, though Burke did not think so..... Pope's letters very bad—I think him a foolish fellow, upon the whole, myself—but he has certainly feeling; and I like him best when not a satirist..... Gray—no man with that face could have been a man of sense. His Essay on Education and his Church-yard, his best works. The Nile!—(when he came to that passage in reading it, his face brightened, his voice rose, and he looked to me)—A very learned and extraordinary man..... Repeated with Mrs. Fox that song of Mrs. Barbauld's, 'Come here, fond youth, who e'er thou be'—the first verse full of bad grammar..... The Italian historians, perhaps the best modern ones; but I think very well of Hume, I own..... Gibbon a great coxcomb—his portrait by Sir Joshua Reynolds is over the fire-place at Lausanne, and he used to look at it as often as if it had been his mistress's.—Observed again that if any man were to say, 'I don't like his history, I will acquire the information another way,' he would find it a very hard task. Lausanne a pleasant cheerful place independent of its scenery..... A Buffon—I wish for one coloured..... Rousseau used Hume very ill..... Temples in gardens—wished for a temple to the Muses—wished any body would let him build him one. Lord Newburgh a man of great taste—has built a temple for me; perhaps there are too many at Stowe..... The World very superior to the Adventurer—was very much pleased with it lately..... Nobody but very young girls could like Lovelace—perhaps they might..... Thomas Lord Lyttelton—a wicked man—a complete rascal, to be sure. Liked his father's verses, 'The heavy hours are almost past'..... Always think of what Lord — used to say, that nothing is so easy as for young people to make fools of old people whenever they please..... Raleigh a very fine writer. Lord Surrey too old..... After all Burke was a damned wrong-headed fellow through life—always jealous and contradictory..... No man, I maintain, could be ill-tempered, who wrote so much nonsense as Swift."

The opinions here given on great books and great writers may be rejected as slight. They are so, perhaps; but, then, they are not preserved by Rogers as criticism, but as character. If Fox cannot bear Milton, so much the worse for him. As regards the poet of Paradise, the remark has no value; as regards the parliamentary orator, it has some. Fox seemed to have taken personal offence against Milton; and it would have been equally curious had he conceived a great dislike to the Equator, or had a personal objection to the Planetary System.

We give a bit of talk from Burke:—

"Dull Proseurs are preferable to dull Jokers. The first require only patience; but the last harass the spirits, and check their spontaneous action..... Quizzing a system of terror—the ruin of all social intercourse..... More indulgence should be shown to Story-tellers. A story to be good, should be a little long sometimes; and in general, when a man offers you his story, it is the best thing he has to give you. There should be a variety of styles, too, in conversation, as in other amusements..... A great admirer of Swift's humour, particularly in his namby-pamby letters to Stella, which he always praised for their genuine gracefulness and ease. It being observed that many could not relish them in early life, but had grown to like them afterwards, he said: In early life we have generally a serious turn. It is in youth that the reasoning powers are strongest, though the stock is then too small to make any show with. The imagination becomes strongest after youth; for however ready it is to come forward, it cannot be exercised without a stock of knowledge."

Grattan's talk, as preserved by Rogers, is often capital in itself, apart from its value as an illustration. Take the following scraps:—

"Were you twenty years old, and Captain Cook setting sail, would you go round the world with him? No, I have no wish to see such countries as he saw. I wish to see Rome and Athens, and

some parts of Asia; but little besides.....My Uncle Dean Marlay was famous for the best little dinners, and the best company in Dublin—but when made a Bishop he enlarged his table, and he lost his fame—he had no more good company—and there was an end of his enjoyment. He had at first about four hundred pounds a year, and his little dinners were delightful; but he had an estate left him, and afterwards came to a Bishoprick—he had Lords and Ladies to his table—people of fashion—foolish men and foolish women, and there was an end of him and of us.....He [Marlay] had much of the humour of Dean Swift. Upon one occasion, when the footman was out of the way, he ordered the coachman to fetch some water from the well. The coachman objected, saying that 'It was his business to drive, and not run on errands.'—'Then bring the coach and four,' said he, 'and put the pitcher into it, and drive to the well'—a service which was performed many times to the great entertainment of the village.....Which would you rather pass a day with, Alexander, Caesar, or Bonaparte? Caesar, as I am much interested about his time. I would ask him, (and here he enumerated many questions about his campaigns) what were the real characters of many of his contemporaries—and I would ask him, but I would not press the question, (he might answer it or not as he pleased) what part he took in the Catiline conspiracy.....In travelling, I should like the lower orders of the people better than the middle ones, for my companions—I would rather be in a heavy coach than in one that carried four.....Of all men, if I could call up one, it should be Scipio Africanus. Hannibal was perhaps a greater Captain, but not so great and good a man. Epaminondas did not do so much. Themistocles was a rogue.....In modern times Washington, I believe, was the greatest man, and next to him, William the Third.....Burke was so fond of arbitrary power, he could not sleep upon his pillow, unless he thought the King had a right to take it from under him.....Stella used often to visit my aunt, and sleep with her in the same bed, and weep all night. She was not very handsome. Miss V—— was handsome.....Milton I like best of them all. He is much more poetical than Shakespeare; and if anybody would be a public speaker, let him study his prose and his poetry—his prose is often an admirable model for the majestic style of speaking.....To be a good shot is useful. It makes a brave man braver, a timid man half-brave; and all men are born cowards. But it makes a bad man worse than it found him—a bully."

From Porson, we take these brief examples of table-talk:—

"Had I a carriage, and did I see a well-dressed person on the road, I would always invite him in, and learn of him what I could.....Lewis XIV. was the son of Anne of Austria by Cardinal Richelieu. The man in the iron mask was Anne's eldest son—I have no doubt of it.....Two parties must consent to the publication of a book, the Public as well as the Author.....Mr. Pitt conceives his sentences before he utters them. Mr. Fox throws himself into the middle of his, and leaves it to God Almighty to get him out again.....When Prometheus made man, he had used up all the water in making other animals; so he mingled his clay with tears.....Of Mackintosh: He means to get interest for his Principal.....Of Sheridan: He is a promising fellow.....All wit true reasoning.....History of the Grand Hum in a 100 Volumes folio.....I love an octavo; the pages are soon read—the milestones occur frequently.....If I had 3,000 Per Ann.: I would have a person constantly dressed, night and day, with fire and candle to attend upon me. (He is an uncertain sleeper.).....I had lived long before I discovered that Wit was Truth.....Wit is in general the finest sense in the World.....We all speak in metaphors. Those who appear not to do it, only use those which are worn out, and are overlooked as metaphors. The original fellow is therefore regarded as only witty; and the dull are consulted as the wise."

It would be unfair to draw further on this little volume. We have indicated and proved its worth. Its fault, if this be a fault, is that

it is all essence,—requiring, therefore, some slight knowledge and imagination in the reader for its full relish. No one will hereafter write of the celebrated men alluded to in these pages without having a perfect mastery of Rogers's 'Recollections.'

The States of Central America; their Geography, Topography, Climate, Population, Resources, Productions, Commerce, Political Organization, Aborigines, &c. By E. G. Squier. With numerous Original Maps and Illustrations. (New York, Harper Brothers; London, Low & Co.)

The original work, published four years ago by Mr. Squier, contained elaborate accounts of Honduras and San Salvador. Revised and enlarged, it now presents a complete view of Central America, including the territories of Nicaragua, Costa Rica, Guatemala, Belize, the Bay Islands and Mosquito. In personal knowledge of the subject Mr. Squier has no competitor. During a long course of years he represented the United States Government at the Republican "courts" of Central America, and occupied himself with minute researches, scientific and historical. His book, consequently, is one of a standard character; it must be consulted for the future by all who care to discuss Central American diplomacy or politics. Mr. Squier, it may be remembered, inferred several years since, the existence of an interruption in the great Cordillera chain, and afterwards based on this, which proved a fact, a scheme of inter-oceanic communication. In pursuit of this object he surveyed the entire region, so to speak, from coast to coast, and gradually constructed a manual reference on every point of interest connected with its geography, population, climate and resources. Little could be compiled from previous authorities or from documentary materials in manuscript. On the maps of Nicaragua were traced ideal hills; the city of Leon, which occupies the centre of a vast plain, was stationed on a mountain; near it was marked a river which has no existence. Even in the country itself the most ludicrous errors prevailed. Juarros, of Guatemala, speaks of his fellow-citizens planting the eggs of certain insects, which produce plants like gourds—and Juarros is held in high respect! The maps, illustrations and descriptions supplied by Mr. Squier are therefore new, and we think their accuracy may be relied upon.

Much attention is bestowed by Mr. Squier on the lake system of Nicaragua offering the prospect of a navigable communication between the Atlantic and Pacific Oceans. This project, whatever difficulties may impede its practical development, belongs to a category altogether different from that of the Suez Canal: what is schemed between Egypt and Arabia is the creation of a strait; what is proposed in Central America is the supplying of a few artificial links to a natural chain, already all but complete. The Cordilleras are pierced transversely by a valley occupied by lakes, one of which suggests the idea, under the influence of a storm, of an inland sea. Mr. Squier writes an interesting description of the principal lake:—

"The great feature of Nicaragua, however, is the lake of the same name, the *Cocibolca* of the aborigines, which is, unquestionably, one of the finest bodies of water on the American continent. It is upwards of one hundred miles in greatest length by about forty in average width. Upon its southern shore, near the head of the lake, stood the ancient city of Granada, once the rival of Leon, and the most important commercial town in the republic. A few miles below Granada, and projecting boldly into the lake, is the extinct volcano

of Mombacho, five thousand feet in height. Studding the lake at its base is a cluster of innumerable small islands, called *Los Corales*, of volcanic origin, rising in the form of cones to the height of from twenty to one hundred feet, and covered with verdure. Upon the same shore with Granada, but forty miles distant, is the equally ancient city of Rivas, or Nicaragua, the capital of a large, fertile, and comparatively well-cultivated district. Flowing into the lake at its extreme southern extremity, nearly at the same point where the Rio San Juan (the ancient *El Desaguadero*) commences its course, is the considerable Rio Frio, which has its origin at the base of the great volcano of Cartago and Terralbia, in Costa Rica. It flows through an unexplored region, inhabited by an unconquered and savage tribe of Indians, called Guatusos, of whose ferocity the most extraordinary stories are related. The northern shore of the lake, called Chontales, for the most part is undulating, abounding in broad savannas, well adapted for grazing, and supporting large herds of cattle. There are a number of considerable islands in the lake, the largest of which are El Zapatero, Solentemami, and Ometepe. The two former are deserted, but the latter has a considerable population of Indians, of the pure Mexican or Aztec stock."

Many a monument of mouldering splendour enriches the Nicaraguan capital; but the magnificence of the New World Granada has disappeared. Not two years have elapsed since the city was all but swept from the face of the earth by bombardment and conflagration. Such events as these, with all their context of civil war and factious imbecility, explains why the land, in spite of its prodigal wealth, is half a forest and half a ruin. Picturesque in itself, with scenery of unsurpassed sublimity, the Central American territory, split up into republican clusters, and governed alternately by Jesuits and generals, it looks forward to some unknown future of deliverance, when Guatemala shall no longer be oppressed by the usurpation of a swineherd, who took it into his head to play at Bonapartism on a miniature scale. Of the Guatemalan state Mr. Squier has an admirable account. Of the largest province, Vera Paz, he says:—

"It is least known of any portion of Central America, and for this reason, as equally for containing in its midst the celebrated yet mysterious Lake of Itza, or Peten, it has the interest of an unsolved problem to geographers. Nor has it fewer claims upon the ethnologist and antiquary. Within its fastnesses, with habits, religion, and laws unchanged, still exist the remnants of the indomitable Lacandones, who figure so largely in the story of the Spanish Conquest, the cruel Itzes, and the warlike Chols and Manches. Its forests hide numberless monuments of ancient art and superstition, and within their depths, far off on some unknown tributary of the Usumasinta, the popular tradition of Guatemala and Chiapa places that great aboriginal city, with its white temples shining like silver in the sun, which the Curu of Quiché affirmed to Mr. Stephens, he had seen with his own eyes from the summits of the mountains of Quasaltenango."

To which the following note is appended:—

"There is no good reason for supposing that any city of this kind exists; but it is not improbable that considerable towns, of ordinary Indian construction, may be found in the more secluded districts. The notion of a great city is, nevertheless, very widely entertained by the populace of Guatemala and Chiapa. I may mention, in illustration, that on the 3rd of August, 1849, the Secretary of State of Chiapa addressed an official letter to the Prefect of the Department of Chilon, stating that he had been informed that in the vicinity of San Carlos Nacarlan, beyond the Sierra de la Pimienta, a great city had been discovered in the distance, with large edifices, and many cattle in its pastures; and that, although there appeared to be no road to it, yet that it was supposed it could not be more than two days' distant. He therefore orders the

Prefect to make all possible efforts to reach the city, and to report the result to his office in San Christoval. As nothing further was ever heard of the discovery, it is to be presumed the city could not be found by the Prefect."

Of course Mr. Squier has much to say, and with justification, in contempt of the mock Mosquito royalty. This part of the subject brings him roughly into collision with England; but the controversial element in his work is not obtrusive; nor will it prevent the book from being accepted as the best, indeed the only account, at once authoritative and complete, of a very important region.

Rachel and Tragedy—[*Rachel, &c.*] By Jules Janin. Illustrated with Ten Photographs. (Paris, Amyot.)

We have here a tiresome and lengthy panegyric written by one whose felicity in composition seems to forsake him, when a book, and not a leaf or *feuilleton*, is in question.—Some years ago the lively French journalist attempted a Christmas volume, which proved as tough and entangled a piece of reading as we recollect to have attempted to penetrate. This monumental production is equally confused and unsatisfactory. A textual reprint of M. Janin's separate criticisms on *Rachel's* performances as they appeared Monday by Monday would have been better and brighter—have done more accurate justice, perhaps, to the tragic actress—and assuredly have given a better impression of her critic's talent.

There is, however, a reason why this could not be offered. During a certain period of *Rachel's* career—when, too, she seemed to other persons in the prime and plenitude of her genius—M. Janin ingeniously occupied himself in spelling backwards the praise he had formerly lavished on her. He discovered her, he avers, (and any one curious for a choice example of the literature of Affectation could hardly find one more choice than the passage in which he here brings his prescience and discrimination on the scene);—in after days she, somehow or other, neglected him. War was to be proclaimed. The man who had set up the idol could haply pull it down. There was a rival sought out; and for a while she was thrust forward as earnestly as *Rachel* had been. M. Janin now confesses, with a cool effrontery which should never be forgotten, that the poor tool on the occasion, *Mdlle. Maxime*, was entirely unfit to bear the greatness thrust upon her—that she did well to disappear after a certain representation of 'Mary Stuart,' in which *Rachel* put forth her entire powers, with the obvious resolution of ridding herself and her theatre of a rival and a pretender. Whether *Mdlle. Maxime* broke her heart, or married, who cares? Not M. Janin, at least. It was a freak he now owns—merely an experiment.—Teachers, said Mr. Ruskin the other day, do not know their business till they have contradicted themselves half-a-dozen times on every given subject. Critics, by parity of allowance, are good for nothing if they do not every now and then fling about fire; consoling themselves with the recollection that aspirants are born into the worlds of Art and Literature expressly as game for the sport of such licentious injustice.

Such a general character of this inflated book—a caution eminently warranted by the episode just recalled, as to the amount of confidence which should be placed in its writer—shall not prevent us from gathering in it a trait, a tint, a detail or two, which help to complete the picture of one of the most original, most successful—least amiable—children of genius whom this century has seen.—There is something, however, reconciling in the idea

that *Rachel's* meanness and asperity, her grasping disposition concealed by the grace (as it were) of gem and garland, were ascribable to the want, and the wanderings, and the misery of a child belonging to a despised people—who was thrust into a hard struggle with life and starvation ere youth could develop itself, or Hope bloom, or Hunger be contented. When the spoiled woman was perishing in the midst of luxury, and no bread could be found to satisfy her dead appetite,—“Ah!” said *Rachel* (in that half-sarcastic, half-sincere humour which gave her her peculiar smile, and sting also, among the sayers of sayings), “if only some one would have advanced me white bread long ago!”—There is a tragedy of past, present, and future in her “if.”

M. Janin has apparently been permitted access to *Rachel's* home-letters. These were many, playful, and characteristic. She cherished to the utmost that clinging, faithful constancy to “her own people” which is so touching a characteristic of the Hebrews. How well was this understood by Scott—in its pride, in its strict embrace of old tradition—when he put into the mouth of his *Rebecca* in the hour of her agony that Shakspearian burst of eloquence—“Such were the Princes of Judah, now such no more! They are trampled down like the shorn grass, and mixed with the mire of the ways. Yet there are those among them who shame not such high descent; and of such shall be the daughter of Isaac, the son of Adonikam!”—He detects something akin to this,—little as her cynical, reckless, and avaricious self would have guessed it,—in these letters from *Rachel* to her mother, father, and sisters.—They show her greedy for money; but it was for “us,” not “me.”—They exhibit a supreme disdain for every compliment of every kind lavished on her, both from above and below,—together with those feverish resolutions—to reign, and withal to work for her wages, which do not belong to natures wholly ignoble.—Such natures covet wages for no work.—It is curious (to change the key), though not worth paraphrasing, to read how *Rachel* troubled herself about petty details. One day she writes to permit the loan of a lace tippet to her sister Sarah,—another, to compliment her brother Raphael with ten francs. Anon, she amuses her mother with telling how hotel-keepers in France fought for the honour of her presence,—how others, at Warsaw, were so mercilessly ruinous (*item by item* is specified as in a washing-bill), that the only way of meeting the ruin was by eating nothing, and by compelling her *suite* to fast also! On the whole, there is something explicable, natural, and affectionate in these family letters from *Rachel* which amends our notion of the woman.—If she died young and unloved, save by her own family—if she wrangled and wore herself out for money—if she placed the affections of her prosperous life in banks that broke, and so herself became bankrupt in credit as one possessing no affection—the fault may have lain, we repeat, in that dismal beginning of a career which became unique and glorious—but ended without fruit or instruction to those who aspire to the veil of classical tragedy.

In M. Janin's hysterical raptures over *Rachel* as an actress we can bear small part. For him, her best character was *Phèdre*—for us, *Roxane*. But this, as Sir Thomas Browne says of those who dispute concerning the colour of snow, “is philosophy.”—The book, and we take leave to add the book's photographs, are not worth much. M. Janin is not the man either to write deliberately the story of French tragedy, still less the tale of a career like that of *Rachel*. Those, nevertheless, who care for the French theatre may do worse than plough through it,

—and those who have some respect for that thing which no theatres can bind or satisfy—

Wide as the earth and boundless as the sea,
the strange, inconsistent, fervid nature of a woman of genius, will in the course of their ploughing turn up lines, and words, and facts in repayment of their labour.

Literary Remains, consisting of Lectures and Tracts on Political Economy, of the late Rev. Richard Jones. With a Prefatory Notice by the Rev. William Whewell, D.D. (Murray.)

If political economists were as prone to joke as the idle folks who bestowed on Gerard Hamilton his celebrated nickname, the Author of these fragmentary “Remains” would probably have been known as “Single-Book Jones.” As far as the world knew, up to the close of his long life, the sole fruit of his labours as a political economist, save a pamphlet or two, was one small volume, entitled, ‘An Essay on the Distribution of Wealth. Part I. Rent.’ Upon the reputation which this fragment brought him among what may rather be considered as a political party than a school of economists, Mr. Jones stood before the world for about a quarter of a century as an authority in his science, and derived, we believe, from his position no unsubstantial rewards. With this he appears to have been content, for we now learn that since 1831, when Part I. appeared, he had not written a line in continuation of his ‘Essay.’ In 1844, when he might reasonably have been supposed to have been ready with some further instalment of the work, which his friends and admirers loudly declared was destined to overthrow the received system of Smith and Ricardo, Mr. Jones again served up the fragment with a new date, but without a hint of the book being a re-issue or second edition—even the now inapplicable thanks to the Syndics of the Cambridge University Press for printing the book being copied verbatim in the Preface—facts of which Dr. Whewell makes no mention. From that year till his death in 1855, or rather till the publication of these “Remains,” the literary world heard no more of Mr. Jones's great design. Dr. Whewell somewhat awkwardly apologizes for Mr. Jones's shortcoming, on the score, among other pleas, of “his habits of social intercourse,” and his “impatience of the labour which was requisite in order to give literary symmetry to his writings.” But we are strongly inclined to suggest a different reason. Although traces of the peculiarities of the “Essay” may be discovered in these “Remains,” Mr. Jones, we suspect, had begun to feel that he had made a mistake. Unlike Wilkes when he declared himself “no Wilkite,” he did not, indeed, imperil his reputation by acknowledging that he was in some degree no longer of the school of Jones. Yet, for reasons which we will presently give, we think it at all events probable that he had become strongly sensible of the difficulty of constructing a system on the basis which he had attempted to lay down, and that he felt himself too far committed by the zeal of his party and admirers to start anew.

The author's single published book—famously known to students of this branch of Political Philosophy as “Jones on Rent”—first became famous for its opposition to the theory adopted by Mr. Ricardo and his followers. The Ricardian doctrine of Rent, though not easy to trace to all its important consequences, is, in itself, simple enough. Soils, Mr. Ricardo remarked, are of various degrees of fertility—from barren heath to rich loam. The worst which any one will cultivate, is that which

yields a return only remunerative to the capital and skill employed upon it. Such land, is, probably, to be found on most large farms; and for this, of course, the cultivator will pay no rent. All better lands, however, will of course yield a rent to the proprietor; and this rent will be equal to the difference between the value of the returns to the particular land and the lowest quality cultivated. To most minds this will, we think, appear self-evident. It must be indifferent to the cultivator whether he has land for nothing which will just reward his operations, or whether he has better land and hands over the difference to his landlord; and the fortunate proprietor is, of course, entitled to any surplus. This, though Mr. Ricardo once or twice incautiously expressed himself as if the cultivation of the inferior land were the "cause" of rent—an absurd proposition, which he would certainly have repudiated—is all that is essential in his doctrine.

Against Mr. Ricardo's theory, which Mr. Jones and Dr. Whewell stigmatize as "deductive"—as if truths from which a system is deduced must necessarily have been arrived at by a guess—Mr. Jones opposed what he and his biographer called "an inductive course." He invited his readers to a survey of the modes in which the cultivator and the landlord divide the produce of the soil in every part of the world; and he found that the landlord's share was, in a very large proportion of cases, not coincident with the difference between the returns to the particular soil and the last quality cultivated. A considerable portion of mankind, for instance, were slaves or in some condition of serfdom; and the share which falls to such cultivators was discovered by Mr. Jones to be just so much as the custom of the country or the whim of their masters allowed them.

To this there appears to us an obvious rejoinder. Distribution in Political Economy, as understood by Smith and Ricardo, is a part of the science of exchanges. Of course, if all men but one, or a few, were slaves, there could be no exchanges—or, at least, no free exchanges—and, therefore, no laws of the subject. Where the division of produce is settled by the arbitrary will of the proprietor of the soil—whether Russian noble or Indian Rajah—it is in vain to seek for the principles which regulate either rent or wages; because there can be no principles. Yet it is still of the highest importance to ascertain what is the tendency of certain moral and physical laws—subject of course to various disturbing influences—in those advanced states of society where men are comparatively free to bargain and sell. Mr. Jones, indeed, appears to have become fully aware of the futility of his labours; for, after conducting his readers through the whole length of his "inductive course," he confesses that his induction has yielded no law—nor even enabled him to define his subject. "The result of his survey," says Dr. Whewell, "was that the rent of land—the payment which the cultivator makes for its use—cannot be described by any one single definition, from which its amount can be deduced." Here, we suspect, lies the true explanation of Mr. Jones's long abandonment of his projected work. Investigations upon the same plan into the subjects of Labour and Profits could only have produced the same barren results; and Mr. Jones, when preparing for the further prosecution of his design, could not but have discovered that the end of his labours to construct a system must necessarily be no system at all.

The secret of the sort of success achieved by Mr. Jones is not difficult to find. The manner in which Mr. Ricardo and his followers stated his

doctrine had unfortunately given offence to the party interested in the land. As the first sketch of Malthus was welcomed by the Anti-Jacobins for its opposition to Godwin,—as Mr. Sadler's speculations were cried up when the world in due turn grew shy of Malthusian doctrines,—so "Jones on Rent," which promised to refute Mr. Ricardo's doctrines, was hailed on its appearance as a sort of party weapon. Mr. Ricardo's mind was of that purely scientific character which rarely regards the consequences of the truths which it seeks. If he had speculated in ethics, for instance, he would, probably, never have given a thought to the question of whether the theory of acquired morals, or the doctrine of a "moral sense," was the more comforting to the conscience or reconcilable with the opinions of any class or party. But in his exclusive regard for truth, he unfortunately took no pains so to express his conclusions as to avoid creating prejudice against them. Thus, he has said that the interest of the landlord is "opposed to the interests of every other class." By this he meant nothing more than the interest of proprietors of land is, that produce should be dear and rents high; while the interest of all other classes is the reverse. This is evidently true, not only of the landlord but of every other possessor of property offered for sale or hire. Mr. Ricardo had no idea of making this a reproach, or of denying that a rise in rents may be coincident with a very great advance in national prosperity; but Mr. Jones's supposed "refutation" was not the less welcome, and his declared antagonism to this particular proposition was eagerly set forth in the party journals which reviewed his work favourably.

The unqualified praise awarded by Dr. Whewell to Prof. Jones's work, and the attempt made in this "Prefatory Notice" to revive its now somewhat diminished reputation, has led us into treating this point at greater length than it deserves. Scattered up and down among the lectures, notes, and fragments composing the collection, are some important and original remarks; but their value is almost neutralized by their desultory character. The "frequent repetitions of statements and arguments," and the "confused arrangement" which Dr. Whewell acknowledges, will certainly be felt by most readers of the volume.

The Life of General H. Havelock, K.C.B. By the Hon. J. T. Headley. (Low & Co.)

At all times, and especially at this time, what everlinks together the sympathies of the English and American nations ought to be prized. The Life of Havelock, therefore, written by an American gentleman of distinction, and in a strain only too eulogistic, deserves in this country a courteous reception. England may well be proud that, when the news of her hero's death reached America, "the flags of the shipping in the port of New York were hung at half mast; a mark of respect never before shown at the death of any chieftain, or potentate, of the old world." This country accepts with pleasure such a proof that the sympathies of the American people were deeply enlisted in Havelock's career, and is not less pleased to see his history so ably and so enthusiastically written in the volume before us. Having said thus much, we feel sure it will not be imputed to any spirit of cavilling if we point out some very marked blemishes, and not a few exaggerations, in what is by far the best Life that has yet appeared of the hero of Lucknow.

Before we look at the defects, let us examine the excellencies, of this biography. What some, indeed, may call a defect, will appear to

others an excellency, and that, too, the most striking in the book. The very fact that the author is not cramped by any of those scruples about absolute exactness, which lead many more sober writers to reduce the tone of their descriptions even below what is just, adds very much to the attractive ease with which these pages have been dashed off. The style, in fact, strikingly reminds us of the Napierian pen. We cannot call the pictures untrue; we admit the likeness, but see a number of added graces, which are due only to the flattering pencil of the artist. This tendency to exaggeration is more marked in the narratives of the Afghan and Sikh wars, and in that of the rebellion, than in the history of Havelock's share in the war with Burmah—it grows with the subject. Havelock landed in Calcutta in 1824, and on the 10th of May next year he was off the mouth of the Rangoon River, in the fleet which was to teach the golden-footed monarch that there were other and more powerful "lords of earth and sea" than himself. The first chapter closes with the close of the Burmese war, and with that often-quoted anecdote which gave Her Majesty's 13th the name of "Havelock's saints." "Call out the —th," said the General on hearing that the camp had been suddenly attacked. "The men are drunk," replied an officer. "Then," said the General, "call out Havelock's saints; they are never drunk, and Havelock is always ready."

The next chapter tells of Havelock's marriage and religious habits, and of the accident which, three years after, so nearly proved fatal to Mrs. Havelock and her children. The men of his regiment, on hearing of the fire in which his youngest child perished, and the other two were saved with so much difficulty, "came in a body and begged him to let each man devote one month's pay to compensate him for the loss of his property." The next seven years are dismissed with a touch of the pen, and we are brought to the opening of the Afghan War, the history of which occupies the three next chapters. The author is justly severe in his condemnation of that bantling of Sir John Hobsbouse, the War beyond the Indus. He goes much too far, however, when he says, "there never was an act committed by either a civilized or uncivilized nation so utterly without justification as the invasion of Afghanistan by the British." This is an instance of the high-wrought style to which we have already alluded. The aggressions of uncivilized nations are, in general, utterly devoid of all pretext, or have for their avowed object something utterly repugnant to the best feelings of human nature. What were the devastating invasions of the old Assyrians and Persians, of the Huns and the Tatars under Jaugiz, but wanton attacks of the strong upon the weak, without the shadow of an excuse. But not to go back to those days, and not to speak of the head-hunting expeditions of the Dayaks, and of the slave-hunts of African and Arab chiefs, we see amongst comparatively civilized nations Ranjit Singh making war to extort a favourite horse from a neighbouring prince, and Rájputáná deluged with blood for the hand of Kishn Kowar. The strictures on the Afghan War, then, go beyond the bounds of common sense. We may admit that the arguments against invading a brave people, who had expelled Sháh Shuja from being their sovereign, were more powerful than those which urged us to replace him on his throne. But the war was not without a decent pretext—a pretext which would have been thought a very sufficient one for Russia to deal with a sick neighbour. The Afghans had for centuries invaded India. Not many years had passed since Shah Zaman had threatened to march on

Delhi, and even Dost Muhammad understood in his younger days how to lead a Jihad.

We pass to a still more equivocal instance of our author's judgment. At page 115 the following passage occurs:—

"After the pass was cleared, Sale sent him back to Elphinstone with dispatches. Having delivered them, he repaired to his tent in the mulberry grove, and began to reflect on his own position and that of the army. The absence of Sale's brigade at a time when the whole heavens were gathering blackness above Cabool, and vague rumours, more fearful from their mystery, were whispered from mouth to mouth, seemed ominous. In view of this state of things, he began to question seriously whether it was not his duty to offer his services again to Sale. Uncertain what course to adopt, he took up his Bible that lay on the table, and opened it casually at the 39th chapter of Jeremiah, 16th and 19th verses, and read with profound emotions what seemed to him at the time the language of God directed to him. 'Go and speak to Ebed-melech, the Ethiopian, saying, thus saith the Lord of Hosts, the God of Israel: Behold, I will bring my words upon this city for evil and not for good, and they shall be accomplished in that day before thee. But I will deliver thee in that day, saith the Lord, and thou shalt not be given into the hands of the men of whom thou art afraid. For I will surely deliver thee, and thou shalt not fall by the sword, but thy life shall be for a prey unto thee, because thou hast put thy trust in me, saith the Lord.' By the time Havelock had finished reading these verses, his decision was taken—he resolved to leave that doomed city, and obtaining permission to join Sale, hastened at once to his camp. Soon after, the whole brigade moved on to Teezen, where it remained ten days, while Macgregor endeavoured to patch up a peace with the chiefs. It then extended its march to Gundamuck, where it again halted. But the bright November sun that looked down on the quiet encampment in the valley of Gundamuck, flashed over a quite different scene at Cabool. The prophetic words that Havelock had read with such strange emotion in his tent among the mulberry trees were about to be fulfilled."

It seems strange that Mr. Headley should not have perceived that, to represent his hero as moved by a superstitious terror to abandon the Kabul army at a moment when he believed ruin was impending over it, would do more to tarnish his reputation as a soldier than all the eloquent pages of description here lavished on his deeds could do to adorn it. The wisest minds are subject to strange impulses at times; but that Havelock was induced to leave Kabul for the reason given in the above passage, we altogether disbelieve. In this part of the book, we may note also some minor blunders, which, we trust, will be remedied in the next edition. Instead of General Elphinstone we have Lord Elphinstone appointed Commander at Kabul. Thus, haply, the torrents of censure poured on the head of the incapable leader in the Afghan disaster may be transferred to a nobleman who has shown the greatest vigour of any of our governors in the late war. We must be pardoned if we uphold our shield to protect him from this vicarious suffering for his relative. Eldred Pottinger makes his appearance as Sir Eldred Pottinger. Macnaghten is M'Naghten, —and even our Conservative historian has been unable to preserve his own name, and figures as Aliron. Those who remember the square-built figure, of middle height, that led the storm at Ghazi will smile when they read of Sale's "towering form," and at not a few similar hyperboles.

We pass over the Sikh campaigns, which are well described, merely remarking that the numbers of the Sikhs must be reduced one-half, if the reader would arrive at the real truth as to the forces which were overthrown by Gough and Hardinge in the memorable battles of the Satlej. The Persian campaign is but

slightly touched, and our author adds nothing to what has been already published respecting it. But the memorable advance on Cawnpore and Lucknow is told with such spirit as to give it fresh interest, in spite of the fullness bordering on repetition with which the public have lately feasted on the narrative. In some places, however, the hero-worship of the writer has led him into a too partial version of events. There is now no doubt that Havelock committed an error in not halting for the night at the Farid Baksh palace in the first passage through Lucknow. This course was earnestly recommended by General Outram, and had it been followed the lives of many brave men would have been saved. The wounded, who were cut off and massacred in their litters, might all have been carried safely into the Residency,—and it was known that the garrison of the Residency were not so much in need that they could not have waited a few hours.

Turning from these misapprehensions, we gladly extract the very truthful summing up of Havelock's character, with which the book concludes. After justly eulogizing his military qualities, Mr. Headley says:—

"But it is not the military qualities of Havelock alone that challenge our admiration. He was good as he was great. Not only did he remain untainted by the temptations of a camp life, preserving all the pure and noble qualities of an upright man, but what is still more remarkable, he lived an active and ardent Christian. Few, though surrounded by Christian influences, and giving their whole time to the culture of the heart, attain to that elevated state of religious devotion and that strong faith which he did amid the looseness of a camp and in the excitements of a military profession. The taunts of his comrades in arms—the sneer of the wicked could not move him from his steadfastness of purpose. He not only lived a thoughtful, prayerful life himself, but was active in doing good to others and persuading them to believe in and love that Saviour in whom he trusted. He not only instructed the soldiers in religious truths and prayed with them, but on Sundays erected his Bethel tent and preached to them. This required a higher kind of courage than to storm a battery—a moral courage which few possess. This did not result from a wild fanaticism, which formed so great a part of the religion of many of Cromwell's soldiers, but from a calm, consistent faith in God's Word and undoubting belief in the truths it revealed. Another has well summed up his history in saying, 'Worn in body, high of courage, pure in heart, of an energy which no difficulties could daunt, of a resolution which no disasters could shake, he sealed his devotion to his country by his blood; and when the good labourer's work was done he went to receive his reward in a far distant land.' The life of Havelock teaches one lesson that the British people would do well to lay to heart: that merit, patriotism and ability are not the sure road to eminence in the English army, but are regarded light as air compared to aristocratic connexions and influence. Havelock's abilities did not lie hid in a corner—they were recognized by every commander-in-chief and governor-general for a long term of years, but were overlooked at home until the hour of deadly peril came. One would think that the 'red-tape system' might have disappeared for ever after Napoleon's career, but here England treated one of the ablest soldiers she ever had in India with neglect, for the reason that his merit was his sole recommendation to favour."

In this moral we heartily concur. Havelock was a man who knew that great art, which the Duke of Wellington could exemplify though he could not describe, "How to win a battle." Had the hero of Lucknow been a scion of aristocracy fitting scope for his commanding talents would, long before the campaign that made him famous, have been found for him. He, in that case, might have been commanded at Kabul, instead

of Elphinstone; the prophecy of the mulberry-trees would then never have been looked for or recorded; and English glory would have been free from the darkest spot that clouds its escutcheon.

The Ancient Cornish Drama. Edited and Translated by Edwin Norris. 2 vols. (Oxford University Press.)

Those who take an interest in the early languages which once prevailed in England will hear with pleasure this admirable edition of the three celebrated Miracle-Plays of Cornwall,—*'The Origin of the World,' 'The Passion of Our Lord,'* and *'The Resurrection of Our Lord,'*—accompanied, as the Cornish text is, with a skilful and accurate Translation, and with a valuable and curious collection of Notes. The text has been taken from a manuscript in the Bodleian Library.

Perhaps it would not have been easy to find any one more competent to grapple with so difficult a task as the rendering into intelligible modern English the quaint, and often almost unknown, language of these plays than Mr. Edwin Norris, acquainted as he is with all the Celtic dialects, and accustomed as he has been for many years to deal with the yet greater difficulties of the Cuneiform texts of Assyria and Media.

It is known that the remains of the Cornish dialect now preserved are very scanty, and that it has no monuments to compare in magnitude with those of its sister dialects, the Welsh and Irish. It is not perhaps as well known, that, though the Gaelic of Scotland, the Welsh and the Irish, are still spoken by thousands of the inhabitants of Great Britain, the Cornish dialect is wholly extinct, and, curiously enough, has passed away within the last half-century. We once heard Davies Gilbert, when President of the Royal Society, declare that he had himself known, in his youth, the last woman in Cornwall who retained the power of speaking in the language of her forefathers.

Of these Cornish remains, the three dramas now edited contain by far the largest amount,—more, indeed, than all the other remains of this language put together. Their date, together with that of another poem, called *'Mount Calvary,'* belongs probably to the close of the fourteenth century. They have been edited chiefly, as Mr. Norris says, with a view of preserving from obscurity and destruction the most considerable relic of the Cornish language, and one which (as he himself believed when he undertook this task) existed only in a single manuscript. Curiously enough, after the whole text and its translation had been printed off, another copy of these dramas, with a version by Keigwyn (which was known to have once existed, but was presumed to have been irrecoverably lost), was also discovered in the Bodleian Library, having been recently presented to it by Edward Ley, Esq., of Bosahan.

Of the few known relics of Cornish literature, two only have ever been previously printed,—the *'Mount Calvary'* in 1826, and *'The Creation'* in 1827, by Mr. Davies Gilbert. Neither of these works was edited as modern philology demands:—indeed, both are so full of errors that Zeuss, in his *'Grammatica Celtica,'* conjectures that they could never have been corrected after leaving the hands of the compositor,—while Mr. Norris, speaking of *'Mount Calvary,'* goes so far as to assert, that whoever prepared the manuscript for the printer was unable to read the work he was copying. The dramas in these two volumes have never before been printed.

In character, these plays do not differ much from many other mediæval Scriptural dramas,

in English, French, and Latin, which have been printed, in recent years, under the name of *Mysteries*. In all there is the same absence of originality, the same outward respect for the themes of Sacred History, pervaded, however, with what we should be apt to call ribaldry, and the same curious travesty of Scripture truth. It must be owned that the Cornish dramas possess less life and vigour than the English,—while, on the other hand, the comic parts are less gross.

Each of the dramas was commonly called an *Ordinale*—a work bearing direct reference to the Church service. Together they exhibit a kind of Trilogy, the chief personage at the close of the first and second pieces calling on the audience to come again "to-morrow morning early" to hear the next play. The first piece, the '*Origo Mundi*' commences with the Creation, and comprehends the Temptation and Fall, the death of Abel, the birth of Seth, the death and burial of Adam, the building of the Ark, the Deluge, and the Temptation of Abraham. The second act begins with the history of Moses, and is continued through the Exodus to his death. The third commences with the reign of David, goes on to his death and the accession of Solomon, who builds the Temple, and consecrates a Bishop to take care of it. The drama then closes by the Bishop putting to death the martyr Maximilla for refusing to abjure her faith in Christ. The second *Ordinale* represents the history of Christ from the Temptation to the Crucifixion. The third, the Resurrection and the Ascension, with an interpolation of the death of Pilate. Almost all the apocryphal tales in these dramas—as is the case, too, in many of the English *Mysteries*—are taken from the Pseudo-Gospel of Nicodemus. With very few exceptions, the versification is entirely made up of seven-syllable lines; and this rhythmical simplicity is maintained with singular regularity through the 10,000 lines to which this composition extends. The rhyme, as a rule, is found on the last syllable only, which appears to have been unaccented, as in Welsh, when there is more than one syllable in the word.

Mr. Norris has added at the end of his second volume a clear and intelligible Cornish grammar, and a vocabulary he has discovered in a MS. in the Cotton Library of the British Museum, which is certainly not later than the thirteenth century. Many will consider this portion the most important part of his work.

OUR LIBRARY TABLE.

The Religious Condition of the Chinese; with Observations on the Prospects of Christian Conversion among that People. By Rev. Joseph Edkins, B.A. (Routledge & Co.)—Although for the most part a reprint, an important proportion of this volume is new. Ten years' residence in China, long and familiar intercourse with its people, especially the semi-sacred classes, considerable study of the native literature, and a minute acquaintance with the Chinese temple-system, give Mr. Edkins the right to hold an independent opinion. He has not sought, however, to intrude it with dogmatism. In common with many, though not all, of those who have become familiar with the Chinese, he professes an exalted admiration of them. Japan, he thinks, intelligent and civilized as it may be, must not be compared with China. Clean and wide are its streets, sharp-eyed are its police, quick are its linguists, and cleverly do its craftsmen learn to manage steam-engines. But it invented no paper-manufacture, no printing-press, no gunpowder, no mariner's compass. It reads and reverences the books of China, whence its original culture came, as Europe reads and reverences the lore of Greece and Rome. China taught philosophy, as we are teaching mathematics, to Japan. But Mr. Edkins admits that the Chinese are not so profound in phi-

losophy, or so acute in philology, as the Hindús. They never had a Kapila or a Panini among them. Still, he insists, they have far excelled that race in practical national development. The Hindús have not yet learnt to write history, or plainly to read facts; they constructed no political system for themselves, and are only now learning to print and navigate. Such is the basis of Mr. Edkins's view. Judiciously, in describing the religious systems of the Chinese, he has treated but slightly of Confucianism, since that has been the topic of innumerable treatises, while enlarging on Buddhism and Taoism, upon which less attention has been bestowed. We have, in one chapter, a bright and animated perspective, crowded with temples belonging to the three religions, with their splendours and their oddities, their tinsel and their mysteries. After ranging the entire subject, historically as well as in the light of his actual researches, he states the result of his investigations as to the Chinese opinion of Christianity, and the prospect of converting them. The insurrection he considers to have had a religious origin—the work of fanatics rather than of impostors; and his conclusion is, that the vast social and political changes in progress throughout the empire are favourable to earnest, persevering, and patient missionary enterprise.

A Tale for the Pharisees. By the Author of '*Dives and Lazarus*.' (Judd & Glass.)—This is a most painful story, written with power and talent, but needlessly outraging the reader's feelings, in order that the author may hunt his own moral to extremities:—the moral being, that we ought to make Christian charity our rule of judgment;—or rather, that if we knew all the circumstances under which our neighbours fall into sin and sorrow, we should find ourselves more called to pity than to blame. The story is that of an honest and excellent mother, whose only error in life has been over-indulgence of her only son;—who takes upon herself the guilt and punishment of a crime committed by him, in order that he may not only escape, but keep his life untainted, and have the chance of a fresh career. The son, who has always been a weak, tricky, unstable character, is represented as accepting his mother's sacrifice, and making his own escape,—but as being, at the same time, so penetrated with remorse, that he reforms upon the spot, and never feels the least temptation to relapse into dishonest courses. He goes to America, where he rises in the world, and makes himself a comfortable position. When the term of his mother's imprisonment is ended he writes to her, begging her to come to him. But before he can realize any of his good intentions towards her he dies on a distant journey, where there is no one to convey his last words to her. The poor mother is buoyed up in prison by the thoughts of having suffered for her son. When she is discharged, his first letter is waiting for her in the hands of the chaplain; but as days and weeks pass on without further news, her heart gives way under the weary sickness of hope deferred. She has bravely suffered privation and misery, (for she could get no work); but now she falls to the level of her degradation, and she becomes a riotous, drunken, dreadful old woman, with the relics of old good habits and generous feelings clinging to her like the ragged garments of better days; but she is finally carried to the hospital, in consequence of an accident, and there she dies,—and not being claimed by friend or relative, becomes a subject for the demonstrator of anatomy. The whole course of her progress, from early excellence and respectability to her dismal end, is traced with great truth, and has the air of being a story of real life; but such a revolting end is not fit for a work of fiction. The self-devotion of Margaret merited a better fate,—in a story at any rate where the code of poetical justice is still expected by readers. The conversion of a worthless son at a moment's notice from a habit of dishonesty is altogether false to human nature; and that a son who was capable of accepting such a sacrifice from his mother would ever become a good man in consequence, is a moral impossibility that no reader can accept for a moment. Such a man could never be anything but a contemptible scoundrel, and the mother's sacrifice is only a sublime effect of self-devotion to make wrong into right. The sacrifice,

to have been worthy, should have been made for a nobler object. It was a mere unreasoning instinct, as the author has made it: there were possibilities in the same incidents which he has either overlooked or not recognized. A far nobler and sterner moral might have been extracted, because it would have been true, that wrong is wrong, and will bring its own consequences, in spite of all the circumstances which might and ought to plead with fellow mortals for mitigation of judgment; and also that one virtue, however excellent or heroic, cannot be made to do duty for another.

Poems. By Joseph Truman. (Longman & Co.)—The sternest critic must in minor matters have a variable standard. We cannot level the long and short of all the verse that comes before us on the same Procrustean bed. Here is a small volume, which, if judged leniently, may be said to have some poetry in it. Yet it is poetry in the Jupiter condition, and requires heating and condensing and welding. The thoughts lack the breath of life, the words do not burn, the touch does not thrill; still we think there is poetry. What does the reader think of

THE WEE BIT BIRDIE!

There was a little maiden
Walked at her father's side,
All through the daisied meadows,
In the cool of eventide.
He called her his wee bit birdie,
For, as they went along,
To him her chatter sounded
More sweet than any song.
And the blinking stars, and the stillness,
And the amber swimming West,
Filled with wonder and feeling
The wee bit birdie's breast.
And she prattled a hundred fancies,
Child-like, quaint, and fair—
She longed to be the thistle-down,
And sail the evening air;
And watch, from the midway ether,
The deep-green earth grow dim;
Then follow the sinking Sun, to break
In some brightening East with him.
Or, in an ancient forest
To live as a Faerie Queen,
And be served by a myriad sportive sprites
In silver suit and shien;
And the never-fading flowers to wear
That grow by the Faerie wells,
And over the Faerie lakes to glide,
To the chiming of unseen bells;
And to speak, and a palace fine should stand
Where the wood-grass whistled wild,
Porphry arches, and carved pearl,
Over crystal pillars piled.
Once again he walked the meadows,
In the gloaming's golden grey,
But not the wee bit birdie came
That daisy-whitened way.
For we suffer a will we do not ken,
And the kind mysterious Powers
Had changed those child-like dreams to facts,
In a higher sense than ours.
And her pulsing stream of soul had run
To its main-like home afar,
Beyond the light of the farthest Sun
And highest-heaving star.
And purer blooms the wee bit word
Than in Faerie world ever blew,
And a brighter than Faerie crown she bore,
And a sweeter life she knew.

Self: a Satire. By the Rev. Edward Morse. (Hope.)—Many good people mean well enough, but have a most unfortunate way of showing it. The author of this satire in five cantos appears to be one of them. The object is good, being that of drawing attention to the condition of the underpaid working clergy: the subject has in it both pathos and satire, if treated effectively. But Mr. Morse gives us far too much of the wrong quality; and the verse is so encumbered with the old stock-in-trade called classical, that we look in vain for a single touch of nature.

Raven Hill; or, the Danish Fort. By Richard Vasey. (Simpkin & Co.)—A tale of the Northmen, which, by what it does not tell, serves to remind us of the great deeds of the ruddy, fair-haired fellows who put so much of the salt sparkle and fire element into our British blood. Surely there is rare inspiration lurking in the old Norse life and literature, which shall yet produce brave ballads for us. The times also seem to be tiding us back to the great grim energy of the fearless sea-rangers.

A sturdy expression of the Norse feeling would do us good. It must not die out of the English heart while there is every appearance of its having so much work yet to do. May we not here ask Mr. Laing whether he cannot give the people a cheap edition of his admirable translation of the 'Heimskringla'; or, 'Chronicles of the Sea-Kings'?—a work that ought to be taken in hand and to heart at the present time.

The Twelve Foundations. By the Rev. H. C. Adams.—There is not much to be said for this work. Is it not a mistake in more ways than one to make the twelve Apostles the twelve foundations? The verse is smooth—a far-off feeble echo of Keble. It has no milk for babes nor marrow for manhood; but we should imagine that here and there a cozy Christian might find them pleasant after a good dinner, on a lazy Sunday afternoon.

'1745': a Tale. (Nisbet.)—Who does not remember sitting, in his pinafore and peg-top days (not modern peg-tops), at grandpapa's knee, and listening with mingled feelings of heroism, wonder and sorrow to the tales of '45,' and the adventures of Prince Charlie? For our children and grandchildren this story of the Rebellion and the defeat of Charles Stuart has been penned. The tale is prettily told.

The Golden Rule; or, Stories illustrative of the Ten Commandments. By the Author of 'A Trap to Catch a Sunbeam,' &c. (Routledge & Co.)—We have here ten Tales in illustration and explanation of the Commandments. They are written earnestly and tenderly, so as to impress the meaning of the solemn commands upon the minds and memories of those little people who are so fortunate as to win the Golden Rule as a Midsummer prize.

Blind Bartimeus and his Great Physician. By Prof. W. J. Hoge. (Hamilton & Co.)—The history of Blind Bartimeus is here made the vehicle for the expression of some energetic language addressed to those afflicted with mental and moral blindness, who are urged to seek relief from the Great Physician.

The Female Christian of our Days, Religious Letters. By the Abbé Bautain. First Part. *The Young Girl, and the Young Wife*. (La Chrétienne, &c.) (Hachette & Co.)—To the "venerable shades" of Misses Chapon, Ord, and Hannah More, also of Doctor Fordyce, should this new collection of Letters on Woman's Duties, written by a reverend bachelor, be confided for review.—They might decide in what proportions prying and piety are mixed up;—how far, even (for argument's sake) admitting the idea of a Confessor as regulating every inmost thought and most secret desire, the duties of such a delicate responsibility have been fulfilled or exceeded by this soft-spoken Abbé Bautain.—We could hardly enter on such a task without being dragged into "Church matters,"—perhaps stirring up bitterness rather than doing good. In brief, we shall only say, we imagine that even Roman Catholic reviewers (and for Roman Catholics alone can such a book have been written) may be at odds in regard to the discretion with which it has been executed.

French Wasps: a Small Encyclopedia of the best Epigrams, Quatrains, Epitaphs, Portraits, Madrigals, Sonnets, and Satirical Verses, from the Time of Clement Marot to the Poets of our own Days.—[Les Guêpes Gauloises, &c.] (Hachette & Co.)—This title, though sharp enough in all conscience, is not too piquant for the book it prefaces. England has no faggot of stings comparable to that made up of Gallic epigrams. Our wit is generally not less poignant, but less poisonous than that of our neighbours. Swift's had a piercing venom, it is true; Horace Walpole's (sometimes) an immediate spite; Sydney Smith's tickled to cure, not to kill; but no hive of our best bees (supposing them all hived together) would yield gall and honey in such proportions as these three hundred pages represent. Then, whatever be our language, our writers are less neat than the epigrammatists of France. The same pens that threw off polished platitudes in the form of tiresome dramatic tirades could kill a reputation with a precision which our frequenters of "White's" and "Will's" rarely attained,—at least, in verse. Any British diner-out, who wants to seem new or learned, and to have his little packet of sarcasms

sued for the follies of the hour, as enacted by the *Cupid* or *Cynthia* of the minute, cannot do better than buy this book and get it by heart. He can here (supposing he commands any of the nimbleness of our dramatists in turning French cambric into British huckaback) find something which will suit the case of *Mrs. Foresight* or *Mrs. Frail*, which will pull down the pride of *Mr. Lofty*, and prevent the horn of "Colonies" or "Foreign Affairs" from exalting itself to an undue prominence. This casket of gall and hartsorn made up with a wondrous neatness of "dispensation," ought to prove as useful in its way as a box of dinner pills, or Theodore Hook's glass of white brandy which used to be silently set by his plate when he was expected to be funny. The collection is, of its kind, well made, various, and not without value as a book of reference, though fatiguing in no common degree.—The name of M. Claude Sauvage is affixed to it as editor.

From Baden to the Drachenfels: Tales and Digressions. The Story of the Man with a Cold in his Head, and other Stories.—[De Baden, &c.] By P. J. Stahl. (Hachette & Co.)—If "Kobold, Elf, and Fairy" belong to the Rhine, and besides these Lurlei the syren of the whirlpool—and the Knight of Toggenburg: if Caspar, Melchior, and Balthasar, (with the Evil One, who would not have the *Dom* of Cologne finished), appertain to the town of many stanches, by warrant of ancient legend,—so, also, has modern fiction, with one Thomas Hood by way of sorcerer, given the river such "beings of the mind" as *John Becker*, the sulky, and *Mary*, the maid, who, in sea sickness, found "after Christianity only one comfort, which was giving *Missus* warning";—more lately, by aid of *Michael Angelo Tilmarsch*, the entire family of the *Kickleburys*, with all their whims and works. The French are very fond of romancing about the Rhine; but they "make a poor hand of it," let the romancer be even so strong as M. Victor Hugo, or so fluently fertile as M. Alexandre Dumas. How small the sparkle of their second-rate romancers can be. M. Stahl here showeth us. His 'Man with a Cold in the Head' is not so much dull, as dismal and disagreeable, except to all who vend pocket-handkerchiefs; while the picturesque adventure, which is incoherently mixed with the sorrows of this central snuffing figure, is as maudlin as Sterne's weakest episode, without the apology of that certain sick pathos which somehow redeems Sterne's worst stories. Three-and-sixpence could hardly be more idly spent than on this book of nothings by M. Stahl.

The Rev. H. M. Wilkins has fulfilled the intention announced in the Preface to his 'Manual of Greek Prose,' having now published *Elementary Exercises in Greek Prose Composition* (Parker & Son), which he intends to occupy the same position as that hitherto filled by the works of Messrs. Kenrick and Arnold. Mr. Wilkins has reverted to the old practice of supplying uninflected Greek for each English word, instead of giving vocabularies. In this we think he has made a mistake. It is quite true that, as he observes, this plan has the advantage of insuring the use of the right word, and in the right place; but we cannot help thinking the advantage is purchased too dearly, since it precludes that exercise of memory and judgment which the other plan necessitates, and which is one of the chief advantages of classical composition. In other respects, we have a high opinion of Mr. Wilkins's present work as a first book. It has the recommendation of being based on the Syntax in Wordsworth's Grammar, besides containing much useful matter in the shape of observations appended to the rules wherever needed. The illustrations of the rules are all extracts from classical writers.—A simple announcement of the following publications will suffice:—*The French Correspondent, consisting chiefly of Selections from Letters of the most Eminent French and English Authors, and others, on Familiar, Commercial, and Historical Subjects*, by L. Nottelle, B.A. (Simpkin).—*A Methodical and Complete Treatise on the Pronunciation of French Letters*, by P. A. S. Junod (Longman).—*Perspective*, by G. B. Moore (Walton & Maberly).—*School Perspective*, by J. R. Dicksee (Simpkin), a good practical introduction.—*The Student's Atlas of English History*, by J. Birchall (Whittaker), containing

twelve maps, rather roughly executed, intended to illustrate several interesting periods of English history,—*A Progressive Latin Delectus, with a Vocabulary*, by J. T. V. Hardy, B.A. (Bell & Daldy), which can be used to full advantage only by those who happen to have Key's Latin Grammar,—and *The Scholar's Assistant and Standard Table-Book*, by J. B. Dashwood (Law), a manual of weights and measures, with information on various other matters of daily use.

FRENCH RAILWAY READING.—During that half-hour which Continental usage prescribes, when, after having taken his ticket and registered his baggage, every traveller must submit to inclosure in a room, any one willing to

Improve each shining hour, may repair to the literary counter, at which some shilling or half-crown's worth of literature is to be purchased, such as may amuse him forward to his point of destination. In purveying for customers of this order, MM. Hachette & Co., several of whose books are before us, are foremost in the rank. We have noticed separately such of their volumes as by some peculiarity, for better or worse, appeared to claim attention in detail. Others may, without any neglect of duty, be strung together in a paragraph.—*Novels of the Studio*—[*Nouvelles*, &c.] by Charles du Bois, are a set of three weak little stories.—*Thirty and Forty*—[*Trente et Quarante*], by Edmond About, has more matter to attract the reader. We have heard much of "terrible children," but do not recollect to have often, if ever, encountered so terrible a father as Capt. Bitterlin, whose discomfiture, by an Italian lover of his persecuted daughter, forms the theme of the first and principal tale.—*Nadje*, by Louis Enault, exhibits a terror of another kind and sex—one of those Russian syrens that, with every seduction of the South, have all the chill of the North,—who enchant poor young men that have love to let, out of sheer wickedness.—*Francis and Leon*, by Ernest Serret, shows the heart-ache which Error and Death can bring into two happy marriages: a tale too painful, whether the journey be long or short.—Lastly, another sad story, *Mos de Lavène: Scenes and Recollections of Lower Languedoc*.—[*Mos*, &c.] by Madame Louis Figuiet: the old tale once again told of a poor patient peasant woman straining herself to death to provide money for her son's advancement in his career. Too dull is the misery. The feelings which, in spite of all Balzac's power, make us shrink from 'Eugénie Grandet,' render us averse even to re-open 'Mos de Lavène.' Those, however, who like to have their hearts wrung on the road, may safely invest a franc in its distress.

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The Twenty-third Annual Meeting of this Company was held on the 10th inst., when the following results of the business for the year ending 31st January last were submitted to the Proprietors and Policy-Holders:—

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Premiums for the year	£109,379 19 7
Being an increase over those of last year of 7,948, 6s. 1d.	
LIFE DEPARTMENT.	
Revenue for the year	£20,216 18 8
Of which the sum of 7,541, 18s. 7d. was on account of 552 new Policies issued during the year.	
Number of Policies current, 4,500—for capital sums amounting to	£2,011,864 14 10
FINANCIAL POSITION.	
Amount of Accumulated Funds	£404,440 3 0
Revenue from all sources	197,198 0 0
The Dividend declared was at the former rate of 7½ per cent. free of Income Tax.	

Progress of the Company during the past Four Years.	
Revenue from Let. Fire Department.	Life Department.
1855 to 31st Jan. 1856	£77,850 19 9
1856	£69,184 7 11
1857	£91,306 3 6
1858	£7,962 18 3
1859	£101,210 13 6
1860	£75,920 7 8
1861	£80,516 18 8

WORKS OF ART IN THE DRIFT.

13, Tavistock Street, Bedford Square, June 21.

THE recent announcement of the discovery of works of Art in the drift has again opened up for discussion the great question of the Antiquity of the Human Race. The objects exhumed, and the details of their discovery, have occupied the attention of men of science both at the Royal Society and the Society of Antiquaries. A popular lecture has been delivered on the subject at the Royal Institution; and the Geological Society has called an extraordinary meeting of its Fellows to be held to-morrow, "for the purpose of hearing communications from Dr. Falconer on the late Explorations of some Bone Caves." The researches of M. Ravin and of M. Picard, of which the results were published in the 'Mémoires de la Société d'Émulation d'Abbeville, 1835,' appear to be little known; and the researches of M. Boucher de Perthes, as detailed in the first volume of his 'Antiquités Celtiques et Antédiluvienne, 1849,' appear to be as little known, and hence all the present excitement produced by the discoveries in the Brixham Cave. It is quite true that the Brixham Cave discoveries may give to those at Abbeville a value and significance that alone they do not possess. We are called upon, however, to accept new views and to rectify chronology, when we ought to be asked simply to verify facts. Facts are difficult to interpret. According to M. de Perthes the various relics are Celtic. According to Mr. Evans they are not Celtic, but belong to a previous race. And, according to a third author, the race, of whom they are relics, was coeval with the formation of the drift.

The objects are of flint, and differ entirely from the well-known flint implements of the so-called Stone period, which in Great Britain are deemed to be Celtic. Have they been fashioned by art, or are they natural forms? On this, the first step in the inquiry, there is considerable difficulty. Some of those from the Brixham Cave appear to be fashioned by art, but some of them present no indications of art that I have been able as yet to recognize. The circumstance that these flints are dissimilar to the Celtic flints, and, indeed, to any flint, or obsidian implements known, leaves us without any standard of comparison. There is in flint instruments of uncivilized man a wonderful similarity. They differ in amount of finish, but are all alike, and all like the Celtic flints. This is a strong argument against the opinion that the Brixham Cave flints are fashioned by art. Yet it is not con-

clusive. They may have been fashioned by art, and at the same time differ from all other flint implements.

Mr. Prestwich is reported to commit himself to the doctrine, that these flint instruments at Abbeville were deposited with the gravel at the formation of the drift. If so, the people who made them must have lived either at, or before that period. If such a people existed, would not the same drift contain other vestiges of them? If man were contemporaneous with the extinct animals whose osseous remains have been entombed in the drift, why have his osseous remains not been entombed in it also? If geologists indorse the reported opinion of Mr. Prestwich, they will have to show how it is that no osseous remains of mankind are found, while his works of art abound in the drift? It appears easier to believe that these flints are not fashioned by art, than to believe that they are, with the antiquarian and geological difficulties connected with it.

RICHARD CULL.

Naah Mills, Hemel Hempstead, June 21.

Allow me space for a few lines in reply to Mr. Wright's letter about the flint implements from the drift, which appeared in your last number. In his opinion, these implements are not the work of man's hands, but have been shaped by some mysterious operation of nature. I can only say that many of them bear upon them quite as evident marks of design in their formation as the more highly finished stone weapons of a later period; and that there is a uniformity of shape, a correctness of outline, and a sharpness about the cutting edges and points which could not possibly have been the result of accidental collisions with other flints.

Whatever diversity of opinion there may have been as to the manner in which these implements became imbedded in the drift, no one who has examined the specimens exhibited by Mr. Prestwich and myself, has till now expressed a doubt that the majority of them, if not all, were the work of intelligent beings.

It is a hard case if the number of implements that has been found should be turned into an argument against their being implements at all; but Mr. Wright is in error in supposing that any intimation has been given that the implements occur in equal abundance throughout the particular formation of drift in which they have been found. On the contrary, it is evident that they are much more abundant in some localities than in others, though they probably are to be found, if sought for, over a wide tract of country. I am confident that on further examination Mr. Wright will see reason to change his opinion as to the origin of these implements. But to enable others to judge how far his present views are correct, I will leave some specimens in the library of the Society of Antiquaries, where those who take sufficient interest in this most curious discovery will have an opportunity of inspecting them.

I am, &c.,

JOHN EVANS.

'THE DEATH OF CHATTERTON.'

AN important and interesting trial of copyright in the Rolls Court, Dublin, came to a second hearing on Wednesday, last week, in which Mr. Wallis's picture of 'The Death of Chatterton' played the principal part. The facts, as stated in the petition and by the counsel, were these:—

The original painting was first exhibited at the Royal Exhibition of Arts, in London, in the year 1856. It was purchased by Mr. Augustus Leopold Egg from the artist. There was an agreement whereby Mr. Egg sold to Mr. Turner the right to engrave the picture, with liberty to exhibit it for the purpose of obtaining subscribers. The only permitted publication of the engraving of the picture was in the *National Magazine*. In the month of April the picture was carried over to Dublin to be exhibited. The picture was known as 'The Death of Chatterton,' and so entitled by Mr. Turner. Now, this title was assumed by Mr. Robinson, a dealer in photographs, and an advertisement published by him stated that he would have "the beautiful stereoscopic figure of the last moments of Chatterton" ready for sale on the

following Monday. Mr. Turner, believing that such an advertisement would injure his property, applied to Mr. Robinson to discontinue the sale. Mr. Robinson refused to stop his publication, on the ground that his stereograph was not copied from Mr. Wallis's picture, but was an independent study from the biography of Chatterton. Hence the application to the Rolls Court for an injunction to restrain. At the first hearing, which took place in May, the injunction was granted, Mr. Robinson submitting until an affidavit could be framed. He came before the Court with an affidavit, stating that it is impossible to take pictures for stereoscopic slides from a plain surface such as a picture. Last week he also affirmed that in March of the present year he made arrangements for a series of stereoscopic pictures, illustrating the life of Chatterton, such as his Meditations in the Muniment-room of St. Mary's, Redcliffe, writing his last letter to Walpole, &c. The series was completed, with the exception of Chatterton in the Muniment-room. Having seen the painting, and studied the works which gave an account of the poet, he made arrangements to produce these illustrations. He constructed in his establishment in Grafton-street a background scene of London from a painting upon canvas, by a clever artist, and so disposed a figure as to represent the dead poet. His advertisement intimated that the stereograph of the death of Chatterton was from the "living model." An affidavit was put in by Mr. Wallis, in which he stated that his picture was original, and that he had not copied from any one. An engraving was produced, and handed up to the Court, from which it was alleged the artist had derived his idea of the death of Chatterton. It purported to have been engraved by Edward Orme, of No. 14, Old Bond Street, painted by H. Singleton, and dedicated to the Marquess of Lansdowne. The date of publication is given as 1st of May, 1794. Beneath the engraving are the words from Cowley—

Behold him, Muses, see your favourite son
 The prey to want ere manhood has begun,
 The bosom ye have filled with anguish torn,
 The mind ye cherished drooping and forlorn.

—The engraving represents a garret and miserable bed—Chatterton reclines upon the pallet in a dying state; his head lies at the right side of the picture, the shoe is on the right foot, the other shoe is off, a phial lies on the ground, manuscripts are scattered about,—a chest containing papers lies open; on a small table books are seen, and also a candlestick, the extinguisher being on the candle—three pens have been carelessly thrust into an old ink-bottle—upon the wall a caricature or grotesque face has been drawn, with chalk or cork. At the door stand a woman and child, the former being the landlady of the house in which Chatterton died. Her face exhibits surprise and terror. It was not contended that Mr. Wallis had copied Singleton's picture, but that Mr. Robinson had. Counsel contended that Mr. Turner's title in the work was incomplete; Mr. Wallis not being at present a party to the suit. After a long argument on each side, the Master of the Rolls said, that whatever the ultimate difficulties of the case might be, there was no question as to what he was bound to do at present. With respect to the alleged failure of Mr. Turner to prove his title, the documents which had been laid before the Court showed that he had a title; that was, if he stated it correctly, and the objection at present was that the petition most certainly did not state it correctly. It was clear to him that there ought to be an amendment in the petition—that the facts should be accurately stated, and that Mr. Wallis should be made a party to the suit. It was quite plain from the importance of the question at issue that the injunction should be continued until the hearing of the cause. Suppose that Mr. Wallis had never sold this picture, but exhibited it at Mr. Cranfield's for the purposes of engraving, would he in that state of facts have a right to sue? He had a very strong opinion (though he admitted the question had never been the subject of decision) that the painter had, by common law, the very same protection which the author of any work enjoyed previous to publication. Surely nothing could be more unjust than to say that if a painter gave the public the privilege—and a

very great privilege it was in some cases—of allowing them to see a work of Art in his studio, a person who had thus inspected the picture, having a good memory, and being an artist himself, would have a right to endeavour by some contrivance to make a copy of that work—for instance, by getting his apprentice, as was done in the present case, to dress himself up in a peculiar manner, so as to represent the principal figure in the painting, and then taking a photographic representation of the subject composed in imitation of the picture, and representing it in terms by advertisement as a copy of the picture. This had been done in the present instance—the photographic pictures sold by the respondent having been advertised in the newspapers as “The Death of Chatterton.” He looked upon this as nothing short of a fraud, a deliberate fraud; and he had not the slightest difficulty in holding—on the principle laid down in the case of Prince Albert v. Strange, which was the principle of common sense, and in the admirable judgment of Mr. Justice Erie in the case of Jeffrey v. Boosey—one of the ablest judgments that had ever been delivered—that it would be the bounden duty of a court of equity to interfere in such a case, quite irrespective of the common-law right of the painter to sue for damages, which right he would have as long as he had not published the picture. The question then arose whether there had been a publication of the picture; because, if there had, then considering the principle laid down in the case of Jeffrey v. Boosey, it would be very questionable what the law might be. He had no hesitation in saying that the exhibition of the painting at the Royal Academy was not such a publication as would deprive the artist of his right. It was a qualified publication—it was a privilege allowed to the public to see works of art. Did any one suppose that if Sir Walter Scott read out one of his productions to a number of his friends, and that one of them had such an accurate memory that he could reproduce every word of it, or that some person was in a corner taking notes in shorthand—did any one suppose that in such a case the reading of the work would amount to a publication so as to give the person who had taken notes a right at common law to bring out an edition of the work? In analogy to that case the exhibition of a picture at the Royal Academy, or at Mr. Cranfield's, or elsewhere, for the like purpose, would be nothing more than a qualified publication, which would not deprive the painter of his remedy at common law or in equity prevent a party from the commission of a fraud in attempting to copy the picture. A difficulty, however, existed as to the third point—namely, that there had been a publication in the *National Magazine*. But for that publication, there would not be any serious doubt in this case. He was not prepared to say, nor did he wish at present to offer an opinion on the matter, what was the effect of that publication in the *National Magazine*. If the respondent had simply confined himself to copying that engraving, it was questionable whether the petitioner would have any cause of action against him. But he had not confined himself to merely copying the engraving; he had undoubtedly used it in the preparation of the photograph, but he had also adopted the colouring of the picture for the purpose of inducing the public to believe that the photograph was taken from the picture itself. He thought this was a fraud; he did not use the word in an offensive sense, but a fraud in contemplation of a court of equity. He might entertain some doubt as to whether the photographic pictures produced by the respondent would be a serious injury to the owner of this valuable painting; but if this were overlooked the photograph might by a very easy process be enlarged to the size of the original, and thus an unimportant piracy might be followed up by the adoption of another mode of piracy which would be most injurious to the owner of the painting. His Honour concluded by saying that he would continue the injunction.

ENGLISH ACTORS IN GERMANY.

Berlin, June, 1859.

On a former occasion [see *Athen.* Nos. 1185 and 1210] I have laid before the public some facts regarding certain English players who visited the

Continent towards the end of the sixteenth and during the first half of the seventeenth century—facts tending to show the striking similarity between certain old German theatrical plays and several of Shakespeare's dramas. I then proved that this similarity could not have been accidental, but must have been owing to a direct acquaintance with the latter on the part of those old German authors. I further demonstrated the close connexion between the above-mentioned German productions and the so-called “English comedians,” who made their appearance in the Netherlands and Germany at a time when Shakespeare was still living and when histrionic art was at its height in England, thus making Germany acquainted with the same, and spreading the germs from which our own dramatic art was to spring.

My papers did not bring about the result for which I principally intended them. My main object was to induce English writers to investigate this remarkable phenomenon, hitherto so insufficiently elucidated—for I felt confident, and still feel so, that more positive data might be obtained from English sources if properly explored. I was rather disappointed in my expectations. I myself have been prevented by other duties from pursuing the subject with that energy which it necessarily requires, but I never missed any favourable occasion to enlarge my knowledge of the matter, and I am glad to say that, partly through my own researches, partly through kind communications of others—for which I shall not fail to return my thanks publicly in due time—I am in possession of rich materials which, I hope, will not remain unproductive. From these I submit the following facts to your readers.

Ludwig Tieck has the indisputable merit of having pointed to the importance of the matter in question; but it cannot be denied that at the same time he was the originator of a confusion which still prevails, for to this very day, on the authority of his name, opinions are endorsed which, considering the scanty materials he had to work upon, were pardonable in him, but which subsequently have turned out to be totally erroneous. We allude to Tieck's conjecture that those players were perhaps no Englishmen, but “young Germans connected with the Hanseatic League at Hamburg”—and similar groundless speculations have been put forth by literary historians of our day. Should the facts that have been brought to light by others and myself not be deemed a sufficient proof that those players were really Englishmen, the following document, addressed to the authorities of the Netherlands, will definitely settle at least this part of the question:—

“Messieurs, comme les présents porteurs, Robert Browne, Jehan Bradstreet, Thomas Saxfield, Richard Jones, ont délibéré de faire un voyage en Allemagne, avec intention de passer par le pais de Zelande, Hollande et Frise, et allant en leur dict voyage d'exercer leurs qualitez en fait de musique, agilité et jœux de comedies, tragedies et histoires, pour s'entretenir et fournir à leurs despenses en leur dict voyage. Cestes sont partant vous requerir monstrent et prester toute faveur en voz pais et juridictions, et leur octroyer en ma faveur vostre ample passeport souz le seel des Estatz, afin que les Bourgmeistres des villes estantz soubs voz juridictions, ne les empeschent en passant d'exercer leur dictes qualitez par tout. Enquoy faisant, je vous en demeuray à tous obligé, et me treuvez très appareillé à me revancher de vostre courtoisie en plus grand cas. De ma chambre à la court d'Angleterre ce x^{me} jour de Febvrier, 1591. Vostre tres affectionné à vous fayre plaisir et sarvis,
C. HOWARD.”

This document proves a great deal more than the English nationality of the players. It has been supposed hitherto—and I cannot deny that I entertained the same opinion—that those companies of players originally only intended to visit the Netherlands, an opinion founded upon certain documents mentioning the Low Countries only. It is true, that as early as the last decennium of the sixteenth century, traces are to be found of their appearance in Germany, but this is not conclusive as to their original intention of visiting Germany.

On this point the foregoing passport sets the matter at rest.

There is another point of difference: it is alleged that our players cannot have performed in English, considering the scanty knowledge of the language which must have prevailed on the Continent in those times. But the English origin of certain old German plays has been distinctly traced. They were composed at the time when the “English comedians” displayed their art in Germany, and it is universally admitted that the German authors of those plays got acquainted with their English prototypes through the medium of the “English comedians.” Is it probable that the latter performed their plays in the German language? Is it probable that itinerant players were sufficiently conversant with that language to speak it from the stage? Is it not much more probable that they performed in their mother-tongue, trusting to their mimic art to succeed with a public which at that time was very modest in its pretensions, and most likely was sufficiently attracted by the novelty of the thing? Moreover, a fragment of an English moral-play which, from the character of its type, appears to have been printed abroad, is preserved [see *Athen.* No. 1506], and it may be fairly conjectured that it is connected with our English actors—a connexion which, it is true, will have to be placed on a firmer basis than has hitherto been established, and to which I shall revert at a more favourable occasion.

As to the duration of the stay of the company alluded to in the Netherlands, and as to the time of their arrival in Germany, I am not now in a position to give any reliable data. Perhaps their performances in Germany have some connexion with the coeval theatricals of the Duke Henry Julius of Brunswick, who began his dramatic career with his play of ‘Susanna,’ printed in 1598. For various reasons, it is evident that he worked under the influence of the “English comedians.” Here we will only mention that the names of his clowns, such as Jahn (Jack, Jenkin), Jahn Clam (Clown), &c., are identical with those used by Jacob Ayer, who, as is well known, borrowed his from contemporary English designations. A stronger evidence perhaps is to be found in the similarity one of the Duke's plays—‘Tragedia von einer Ehebrecherin’—bears to the plot of ‘The Merry Wives of Windsor.’ The ‘Ehebrecherin’ was first printed in 1594; ‘The Merry Wives of Windsor’ only in 1600; but all the modern commentators agree that this play must have been written, and probably was performed, at a much earlier date, on account of the allusion in Act iv. to the Duke Frederick of Wurtemberg, who visited Windsor in 1592, and other evidences. To this subject also we will have to revert in a more detailed manner than your valuable space admits.

In conclusion, I shall say a few words on the players mentioned in the above document.

A Richard Jones, on the 3rd of January, 1588–9, sold to Edward Alleyn his theatrical property for 37l. 10s. (See Memoir of E. A., pp. 4, 198.) Again, in ‘Henslowe's Diary’ (edited by J. P. Collier, for the Shakespeare Society), a Richard Jones, who evidently belonged to the company of players connected with Henslowe, is frequently mentioned between 1593 and 1601. The question arises whether these two and the one mentioned in the passport are identical. It may be conjectured that a man who sold his theatrical property in 1589 might have done so with a view to go abroad, and that in 1593—the year when his name first occurs in ‘Henslowe's Diary’—he may have returned. We find in the ‘Alleyn Papers’ (edited by J. P. Collier, for the Shakespeare Society), p. 19, a curious document, of some importance, as it throws additional light on the matter in hand. It is a letter from Richard Jones—evidently the one mentioned in the passport—to Edward Alleyn, to the following effect:—

“Mr. Allen,—I commend my love and humble duty to you, geving you thanks for yo^r great bounty bestowed upon me in my sicknes, when I was in great want: god blesse you for it. Sir, this it is, I am to go over beyond the seas wth Mr. Browne and the company, but not by his means, for he is put to half a shaer, and to stay hear, for

they are all against his going: now, good Sir, as you have ever by me my worthy friend, so help me now. I have a sute of clothes and a cloke at pane for three pound, and if it shall please you to lend me so much to release them, I shall be bound to pray for you so long as I leve; for I go over, and have no clothes, I shall not be esteemd of; and by god's help, the first money that I get I will send it over unto you, for hear I get nothing: some tymes I have a shilling a day, and some tymes nothing, so that I leve in great poverty hear, and so humbly take my leave, praigne to god, I and my wiffe, for yo' health and mistris Allene's, which god continew.—Yo' poor friend to command,

RICHARD JONES.

Unfortunately, no date is affixed to this letter. There can be no doubt, however, that the writer and the person mentioned in the passport are identical, nor yet that the "Mr. Browne" alluded to is the same person mentioned first in the passport. Mr. Collier, in his preliminary remarks to that letter, informs us that Malone was in possession of a copy of it, but that he was not aware of its importance in connexion with the history of the early English stage; and, further, Mr. Collier regrets having no clue to a date, nor to the identity of "Mr. Browne." The clue to both will be found in the above passport. "Mr. Browne," who was up to this day a mysterious person, and whom Mr. Collier supposes to have been "some connexion of Alleyn," now turns up as *Richard Browne*, the principal of a company of English players going "over beyond the seas." It is probable that he was one of Henslowe's players. Richard Jones, as it appears from his letter, left England "in great poverty," in the hope of bettering his circumstances abroad. If we may suppose that he succeeded in doing so, it is not improbable that he returned to England, and that he might be the person mentioned in 'Henslowe's Diary,' from 1593 to 1601. If so, it is probable that he was in some way acquainted with Shakspeare, as the company of players to which Shakspeare belonged, and that connected with Henslowe, were acting, if not in concert, in the joint occupation of the same theatre for two whole years, from June, 1594, to July, 1596, while the "Globe" was in course of construction.

As to the two remaining names mentioned in the passport, Jehan (John) Bradstreet and Thomas Saxfield, hitherto I have not been successful in identifying their persons.

ALBERT COHN.

FOREIGN CORRESPONDENCE.

Naples, June 14.

AMIDST the excitement and the conflagration of war, Vesuvius will urge its claims on public attention. Its forges are more active than those of all the nations united which now are applying the resources of science to the construction of weapons for human destruction. The mountain beats them all; and, with the quiet assurance of undisputed power, hourly it is laying waste rich lands growing with all the promise of harvest. Any one who looks at it from Naples observes a large river of fire actually flowing, but apparently arrested and attached to the side of Vesuvius. Within the last three months it has increased wonderfully in proportion; it is no longer a rill, it is a sheet of fire; it has risen and overflowed its banks, and God help the poor small proprietors who have invested their all in little portions of land, now incursed with lava. The *Giornale* of the 7th says:—"The rise of volcanic matter, which never ceases to flow slowly, to the destruction of the neighbouring lands, increased much on the 4th and the 5th, but especially towards the 'Rio di Quaglio,' on the site of the carriage-road close to the ruins of the Villa Fiorillo, and on the hill of 'Tironi.' On the first of these points new lava is flowing over the extinguished bed. The fire is extinguished and relighted in every direction, taking always new paths, in consequence of the new embankments which itself creates in its progress as it cools. As it bursts out from a new orifice damage is inflicted on points which before appeared not to have been threatened." On the 8th inst. the journal reports—"The lava continues to flow from the several parts indicated

yesterday, increasing in bulk, and damaging cultivated lands." The last published report, on the evening of the 9th, says—"The volcanic fire which flows down the 'Colle de Tironi' is separating into branches, and continually lengthening its course, to the great destruction of property. On some portions of the lava extinguished new streams are reproduced; and another new torrent of fire runs down the precipitous valley of the 'Rio di Quaglio,' without, however, doing any harm." Two or three evenings since I drove over to Resina, which is close under the mountain, to obtain more accurate information, and found the poor old octogenarian guide, Vincenzo Cozzolino, in great trouble; the lava had that morning swallowed up the earnings of his life, which were invested in four *moggi* of vine-land on the side of the mountain. To make matters worse, it was a kind of reserve fund from which he intended to marry his daughter. It was a great loss which the big burning mountain had inflicted upon Cozzolino; and I immediately began to think whether he had any claims upon the charity of the European public, and then it appeared to me he had,—for was he not born and bred upon Vesuvius, and has he not accompanied in his lifetime some thousands of people up to the very summit, guarded them against danger, and explained all the wonders of this production of Nature's mighty power! In his book, which I examined, are the names of the first men of science,—for Vincenzo too was, and is, a dabbler, and a very pretty book of autographs it would be for the curious collector, though it is somewhat soiled, as how could it be otherwise in the hands of a man who spends all his leisure time in grubbing for crystals! There are written the names of the Humboldts and the Forbesses,—or were, for I am sorry to find that Cozzolino has permitted a collector of autographs to cut that of Alexander Humboldt out of his dirty, interesting, little volume; there are also the names of Sir Roderick Murchison, Gustave Prose, Professor of Mineralogy at Berlin, James Woodrow, Professor of Chemistry and Geology at Oglethorpe University, Georgia, Charles Lyell, W. de Verneuil, Member of the Académie des Sciences de Paris,—not to mention a host of other names which represent every quarter of the globe. Cozzolino has a number of anecdotes connected with the distinguished men whom he has accompanied, and of whom he speaks as scientific associates. "Alexander Humboldt," says he, "was here in 1820, and remained four months. I was his constant companion, and we used to go out with our hammers and knock about the rocks all day. He collected plants as well. 'I have travelled all over the world,' Cozzolino, he said to me one day, 'and had great success in America.' Then, putting his hand on my shoulder, 'Be a good guide, and serve people as faithfully as you have served me.' When we went up Vesuvius, he always went on foot, for he was a great walker, and a most temperate man, drinking abundance of water. Twice when we came down latish, and he could not get back to Naples that night, he slept at my house." A greater honour, he might have added, than if a crowned king had slept there. "The King of Prussia," continued Cozzolino, "went up the other day, and was pleased when he heard that I had served Humboldt;" and then he had much to say of Professor and *Cavaliere* Forbes, of whom he had accompanied seven times up the mountain, on which last occasion he had taken up his wife. Pleasant things, too, he had to say of the Grand-Duke of Tuscany, who made a special choice of him, and questioned him as to the composition of the minerals they picked up. In short, my friend Vincenzo Cozzolino is a kind of historical character, and very glad should I be if this slight notice of him and his misfortunes may induce some of those royal, and more than royal, personages he has accompanied to contribute a trifle towards the relief of the old man of the mountain. Messrs. Turner and Messrs. Iggluden & Co., bankers of Naples will be happy to receive contributions, which shall be duly acknowledged and faithfully applied.

So, having disposed of Vincenzo Cozzolino's case, let me now give you his report of the mountain. It comes up to six o'clock on the morning of the 12th. From the two smaller craters which stand

within the larger crater, a flame, and nothing else, is seen to rise, though occasionally, and at the last time that it did so was in Easter week, it throws out *saette*, by which are meant mineral formations half a palm long, or more, and going off to a point at either end. They consist of chloride of iron. In one of these craters materials of fully ten different colours are found—there are three different species of copper, says he, and two or three of iron,—there is arsenic and sulphur and iodate of lead, and a variety of other articles with hard names, all of which Cozzolino has at his fingers' ends, or, perhaps more correctly, at the tip of his tongue: at all events, they always arrive there. On one side of this crater the descent is practicable to the depth of about twelve paces, where a roaring sound is heard, as when in a heavy swell the sea appears to suck up and carry off every thing. So at least it appears to me to be from Cozzolino's descriptions, and a few vocal experiments which I made him perform. The currents of lava, instead of diminishing, are now considerably upon the increase. On the plane of the Ginestra ten currents of lava on the right and left are observable, and just at this point a piece of land sank in, of about 42 feet in circumference, leaving a hollow measuring round full 60 feet. In this depth the same hollow murmur as of the sea is heard, which I have described above. At the Rio di Quaglio there are twenty-two currents of lava, which cross over one another, some ascending and others descending. The Fosso Grande, of which we have spoken for several years, exists now no longer, it having been filled up with lava, which rises to the level of the foot of the cone, and at this point there are seven streams.

I have just time to insert the last report, which brings the doings of the mountain up to last night. At seven o'clock on the morning of the 13th, at the Piano della Ginestra, a new current of lava burst forth, and, running on, penetrated under some higher ground, which it lifted up. After a few minutes another stream burst up like a fountain of water, falling to the earth in hardened pieces of scorie. Close by this was another stream of silvered iron. In the Fosso Grande the streams of lava are now eighteen in number, and immense damage is being done. At the Rio di Quaglio, said Cozzolino, there stood a family of seven women weeping bitterly, and watching the course of the destroyer as it swept away their all. The name of the family is Pasqual Pelliccino. Cozzolino has just brought me some beautiful specimens of crystals of iron and copper, of iodate of lead, chloride of iron, and a *saetta* about half a foot in length, also crystals of pure salt, formed, doubtless, from the sea water ejected from the mountain.

OUR WEEKLY GOSSIP.

THE Committee of the Architectural Museum have issued cards for a reception at South Kensington, on Thursday, July 7.

The Surrey Archaeological Society will hold its Annual Session at Richmond. A temporary museum will be formed in the room of the Cavalry College on the Green, and will be open for inspection on Monday, July 4.

Can any of our readers help to improve Dr. Bliss's 'Antony and Wood'!

"St. Giles's, Oxford, June 18.

"It is perhaps known to you that Dr. Bliss left to the Bodleian Library his interleaved copy of 'The Athens Oxonienses,' in which he had inserted many corrections and some additional matter. As a delegate of the press, I have undertaken to examine his notes with a view to a new edition; and I shall be grateful to any of your readers who will help to make it accurate, by favouring me with a notice of errors or defects in the present volumes.—I am, &c., JOHN GRIFFITHS."

The Arundel Society has elected the following Council for the next year:—E. Cheney, Lord Elcho, Lieut.-Gen. C. E. Fox, A. W. Franks, Sir J. S. Hippisley, Bart., the Marquis of Lansdowne, A. H. Layard, E. Oldfield (*Treasurer*), T. G. Parry, H. W. Phillips, J. Ruskin, Sir F. E. Scott, Bart., and H. D. Seymour, M.P. *Collector*, Mr. T. P. Wildsmith. The Annual Report shows that the list of contributing Members has been augmented by about 200 during the past year, and

the total amount received in 1858 on account of annual subscriptions is fully fifty per cent. beyond the amount due for that year alone, and more than double of that received in 1857 for the several corresponding years. The publications announced for 1858 are:—"A chromo-lithograph, by Mr. Vincent Brooks, from the 'Nativity,' by Pinturicchio, at Spello, forming a companion to the 'Christ among the Doctors'; a chromo-lithograph, by Mr. L. Gruner, from the 'Burial of S. Catherine,' by Luini, mentioned in last year's Report; probably, two or three outlines of heads from one or both of those frescoes, with a descriptive notice by Mr. Layard; and four more woodcuts from the Giotto Chapel. The list of publications for 1859 cannot yet be definitively announced. It was mentioned in the last Annual Report, that commissions had been given to Signor Mariannucci for copying in water-colours both the last fresco by Pinturicchio in S. Maria Maggiore at Spello, representing the Annunciation; and one by Giovanni Sanzio, at Cagli, representing the Madonna and Saints, with the Resurrection of Our Lord. The second of these subjects, having been very satisfactorily copied by Signor Mariannucci, was some months since placed in Mr. Gruner's hands, to be printed in colours, and is intended to form part of the issue for the present year. But obstructions raised by the ecclesiastical dignitaries at Spello prevented the copy from Pinturicchio being made last summer; and though a special authority, recently obtained from the Papal Government at Rome, will, it is hoped, enable Signor Mariannucci very shortly to overrule this opposition, the required drawing can hardly be transmitted to England in time to be available for the publication of 1859. In the meantime, however, a very beautiful water-colour copy has been made by the same artist from a small fresco by Leonardo da Vinci, in the Convent of S. Onofrio at Rome, representing the Madonna and Child, with the figure of the donor; and this it is proposed at once to place in hand for chromo-lithographic printing. Signor Mariannucci has also made a copy of the large fresco of 'S. Thomas Aquinas refuting Heretics,' by Filippino Lippi, in S. Maria sopra Minerva at Rome, with full-sized drawings of two of the heads; but these have not yet been received by the Council. Commissions have lately been given him to proceed, after finishing the series at Spello, to S. Gimignano, for the purpose of copying two of the frescoes by Benozzo Gozzoli, representing the Life of S. Augustin; and thence to Bologna, to copy two of those by Francesco Francia, in the desecrated chapel of S. Cecilia, representing the Marriage and the Burial of that Saint. At the same time, Signor Consoli and his assistants are still engaged in executing the commission entrusted to them by Sir Francis Scott, and mentioned in last year's Report, for copying the ten grand frescoes by Pinturicchio, in the Library of the Cathedral at Siena. Materials for future publication are thus fast accumulating."

Jacob Bell, with a princely generosity, and absence of parade which is more than princely, has left fourteen pictures to the country. The gift includes all the best works in his collection:—Rosa Bonheur's 'Horse Fair'; Frith's 'Derby Day'; Ward's 'James II. listening to the News of William's Landing at Torbay'; works by Sir Edwin Landseer—'The Maid and Magpie,' 'Shoeing,' 'Dignity and Impudence,' 'Defeat of Comus,' 'The Sleeping Bloodhound,' and 'Alexander and Diogenes'; O'Neill's 'Foundling'; two Landscapes by Lee and Cope; and Charles Landseer's 'Sacking of a Jew's House.' The fourteenth picture is not yet painted. It is a commission to Frank Stone. These works will form a most important and welcome addition to the collection of the English School.

A society of literary gentlemen in Manchester, calling themselves "The Brotherhood of the Holy Cross," has recently printed, for private circulation, a MS., which has fallen into the hands of one of the members, of much curiosity as well as of considerable historical importance. The extortions and exactions of Sir Richard Empson and Edmund Dudley during the later part of the reign of Henry the Seventh are notorious. As soon as Henry the Eighth came to the crown, on the petition of many

aggrieved persons, he threw Empson and Dudley into the Tower, and they were both executed. Dudley, who was a barrister, and had been Under-Sheriff of London, and subsequently Speaker of the House of Commons, and President of the King's Council, was many months in confinement before he was beheaded; and during his imprisonment he wrote a very elaborate, though not a very lengthy, treatise on the Government of a State, under the title of 'The Tree of the Common Wealth': this is the manuscript which has been recently printed at Manchester. It is from end to end an allegory, but it contains many remarkable allusions and explanations, both personal and public. It has been said that Dudley's object was to moderate the animosity of the King; but we do not trace in it any obvious attempt of the kind: on the contrary, the manner in which he enforces the virtue of conjugal fidelity, especially in princes, would seem, had it been written some years later, to have been expressly directed against Henry the Eighth. As it is, it reads like a sort of anticipation of the course of conduct the King was about to pursue. The body of the tract fills some sixty pages, in a neat small quarto form, and it is preceded by an introduction, the only fault of which is, that it presupposes people in general to know less of the true history of the time than we think is really the case, after the many accounts that have been published of the events of the reign of Henry the Eighth.

The Vienna *Presse* writes:—"A paper of this town pretends having information that Prince Metternich has left three volumes of memoirs. From the best authority we may state that there are, in fact, memoirs left, but that they are not worked up into a complete book, far less divided into three volumes. They consist of a number of small articles, complete in themselves, which owe their origin to this or that period and event of the late Prince's life."

The Exhibition of the cartoons of German artists at Brussels, has opened, and occupies nine of the largest rooms of the Ducal Palace. The works of Cornelius and Kaulbach alone occupy two rooms, likewise those of Alfred Bethel. MM. Guffers and Swerts were charged with the arrangement and placing of the cartoons, which has been done so as to give satisfaction. Every room bears the name of the artist whose works it contains. Besides, the rooms are richly decorated with flowers and draperies, showing a desire to do honour to the guests. Nor is the public indifferent, but shows its gratification by frequent visits.

Though our climate is not Andalusian nor our people Mohammedan,—the experiment of public drinking fountains, in our large cities, has succeeded beyond the hope of the most ardent lovers of cold water. London, Liverpool, and other great cities have adopted the new fashion, and a few hints have been printed to instruct the benevolent and beneficent how most easily to endow the world with more of these refreshing springs. The Arab who wishes to be remembered by his tribe, digs a well; the Londoner who desires kindly recollection may now, at a comparatively small cost, leave a pump—a really ornamental pump—a blessing to the thirsty wayfarer—a beauty to the public street. Who will buy immortality for a draught of water? No fear of too great a competition. "If the poor people of London are as thirsty and as fond of a drink of clear cool water as the people of Liverpool," says the Earl of Carlisle, "no less than 132,000,000 of draughts of water would be taken in London annually from these fountains." So the more fountains the merrier. The thing may be done for a song. Lord Carlisle says that a high estimate gives 30*l.* as the cost; but he himself believes the cost of each need not exceed 10*l.* So for 10*l.* a fountain may be set singing the praises of Jones or Jenkins at every street corner. No doubt, repairs will cost something; and we, too, think, with Lord Carlisle, that "it would be most desirable that the Association should raise sufficient to capitalize a sum to keep the fountains in repair." On this hint, a generous person speaks to the hearts of the benevolent, and we very gladly give his good intention the publicity of our columns:—"From the consideration that there is now everywhere

so much praiseworthy agitation respecting not only the erection of drinking fountains, but also their continual supply with good wholesome water, the attention of the benevolent and humane, both as individuals and as a community, might be called with advantage to the facilities afforded by the Charitable Trusts Act, under which the annual expense of such fountains may be provided for by the transfer or purchase, under the order of the Board of Charity Commissioners for England and Wales, of sufficient stock in the public funds, in the corporate name of 'The Official Trustees of Charitable Funds,' as will cover such expenditure. By adopting this course, an annual income, free from all deductions, can be permanently secured for this benevolent and charitable object, and the difficulty which any vestry might experience as to their legal right or otherwise to entail such cost on the funds of the parish, would be overcome. According to the statement of the Earl of Carlisle, a permanent, suitable, and handsome public drinking fountain may be erected for the sum of 30*l.*, and assuming this to have been accomplished with the previous sanction of the authorities of the parish or district, then by the transfer or purchase of a sum of 300*l.* consols into the corporate name above mentioned, an income of 9*l.* would be forthcoming annually, and which would probably be ample to provide, not only for a continual supply of wholesome fresh water, but also for the repair and cleansing of the fountain itself and other incidental expenses. Supposing the minister for the time being of the parish or district to be constituted the acting dispenser of the charity (and as an *ex officio* officer of the parish, subject to less frequent change than any other officer, he would probably be the most appropriate person), the dividends would be remitted to him by the official trustees when received by them. Moreover, any gift or bequest for this purpose would be recognized as a parochial charity, and under the provisions of the above-mentioned Act, the acting trustee would be required to lay an annual statement of his receipts and disbursements before the vestry of the parish, to be open to the inspection of all persons interested, who might wish to examine it, and a duplicate of such account would likewise have to be rendered to the office of the Charity Commissioners. The inhabitants of any parish or district might raise the principal fund either by public subscription or otherwise, and place the amount in the hands of some responsible person as treasurer, upon the understanding that he is forthwith to execute a declaration of the purposes for which the same has been collected and deposited with him, and also make the necessary application for the order authorizing the investment in the manner above explained. The declaration of trust might either be enrolled in the books of the office under the 42nd section of 'The Charitable Trusts Amendment Act, 1855' (in which case it would be returned to be kept in the parish chest), or it could be permanently deposited for safe custody with the Commissioners, and be open to the inspection of all persons interested therein. The offices of the Board are at No. 8, York Street, Saint James's Square, London, S.W., where all information and assistance is always most readily and courteously afforded.—The New River Company, we learn, have agreed to supply water by meter, where it is delivered under 60 feet of Trinity High Water Mark, at 6*d.* per 1,000 gallons, and at 7*d.* per 1,000 where that height is exceeded. The annual cost of each fountain is estimated at 8*l.*

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the Royal Academy is NOW OPEN.—Admission (from Eight till Seven o'clock), One Shilling. Catalogue, One Shilling. JOHN FRESQUET KNIGHT, R.A., Secretary.

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a Collection of Pictures by Ancient Masters and deceased British Artists, is OPEN DAILY, from Ten to Six.—Admission, 1*s.* Catalogue, 6*d.* GEORGE NICOL, Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East (close to the National Gallery, from Nine till Dusk.—Admission, 1*s.* Catalogue, 6*d.* JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.—The SEVENTH ANNUAL EXHIBITION is NOW OPEN, at their Society is NOW OPEN at their Gallery, 53, Pall Mall, near St. James's Palace, daily from Nine till Dusk.—Admission, 1*s.* Season Tickets, 5*s.* JAMES FAHEY, Sec.

FRENCH EXHIBITION, 130, Pall Mall.—The SIXTH ANNUAL EXHIBITION of PICTURES, the Contributions of the French and Flemish Schools, is NOW OPEN. Artists in the same building, the Works of DAVID COX.—Admission, 1s; Catalogues, 6d. each. From Ten till Six.

'THE DERRY DAY,' by W. P. FRITH, R.A., late the property of Joseph Bell, Esq., deceased, and by him bequeathed to the British nation, is NOW ON VIEW at the GERMAN GALLERY, 20, New Bond Street. Open from 10 A.M. to 5 P.M.—Admission, 1s.

HERR CARL WERNER announces that the FIFTH ANNUAL EXHIBITION of his pictures, in Water-Colours, is NOW OPEN, at his Atelier, No. 40, Pall Mall, where he will be happy to receive those visitors who may favour him with a call, between the hours of half-past Two and Six o'clock. 40, Pall Mall, June 9, 1859.

ROYAL COLLOSSEUM.—OPEN DAILY.—The magnificent Exhibitions at this Unrivalled Institution, for which, until the present management, the sum of 2s. 6d. was demanded as the entrance fee, are now, with the Varied Novelties for the Present season, consisting of Musical Entertainments, Dissolving Views, Magic and Mystery, Marvellous Clairvoyance, the gigantic and beautiful Dioramas of Paris, Lisbon, and London, &c., to be seen any Morning, from Twelve to Five; Evening, Seven to half-past Ten, for One Shilling; Children under 10 years, Sixpence.

Dr. KAHN'S MUSEUM, top of the Haymarket (open for Gentlemen only).—Dr. Kahn will deliver Lectures daily, at Three and half-past Eight, at his unrivalled and original Museum, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programme). Admission, 1s.—Dr. Kahn's Lectures, &c., free by post for twelve stamps, direct from the Author, 17, Harley Street, Cavendish Square.

ROYAL INSTITUTE OF ANATOMY AND SCIENCE, 309, OXFORD STREET, nearly opposite the Princess's Theatre.—This splendid Institution is now complete, and OPEN DAILY, for GENTLEMEN ONLY, from Eleven A.M. till Ten P.M. Popular Lectures take place six times every day, illustrated by Scientific Apparatus, and the most superb Collection of Anatomical Specimens and Models in the world; also extraordinary natural wonders and curiosities.—Admission, 1s; Catalogue, Free.—'A really splendid collection.'

SCIENCE

SOCIETIES.

GEOLOGICAL.—June 15.—Prof. J. Phillips, President, in the chair.—*Special General Meeting.*—It was resolved, that persons proposed after the 2nd of November 1859, for election as non-resident Fellows of the Society, should pay an entrance-fee of 6l. 6s., and an annual subscription of 1l. 11s. 6d.—*Ordinary General Meeting.*—Major W. E. Ward, Bengal Engineers, was elected a Fellow.—The following communications were read:—'Notes on Spitzbergen,' by J. Lamont, Esq.—Mr. Lamont cruised about Spitzbergen in his yacht in the summer of 1858, and went up the Stour Fiord, which, he remarks, is a sound, dividing the island, not a gulf. The first thirty miles of coast along which he sailed on this Fiord consisted almost entirely of the faces of two or three enormous glaciers: the water is shallow, seldom as much as 16 fathoms, and such appears to be the case all around Spitzbergen; and hence icebergs of very large size are not formed. The shores are mostly formed of a muddy flat, from half a mile to three miles broad, with ice or hard ground at from 12 to 18 inches under the surface; this is intersected with muddy rivulets, and bears saxifrages, mosses and lichens, on which the reindeer fattens. Protruding track-roads appear at many spots on these flats. A steep slope of mud, snow and debris succeeds the flats, and reaches up to perpendicular crags of schistose rock, above which extend the great glaciers. Above these peaks, probably of granite, appear when free of mist. The upper part of the sound has much drift-wood, chiefly small pine-trees, weather-worn and water-logged, and some wreck-wood. Bones and skeletons of whales are numerous. Drift-wood and bones of whales were observed several miles inland and high above high-water mark—at least 30 feet. Whales' skeletons were also seen high up on the Thousand Islands. These circumstances, connected with the fact that seal-fishers and whalers state their belief in the shallowing of these seas, lead the author to think that Spitzbergen and the adjacent islands are emerging from the sea at a rate even more rapid than that at which some parts of Norway have been shown to be rising.—'On the Formation of Gypsums and Dolomites,' by T. S. Hunt, Esq., of the Geological Survey, Canada.—'On the Tertiary Deposits, associated with Trap-rocks, in the East Indies,' by the Rev. S. Hialop; with 'Descriptions of the Shells,' by the Rev. S. Hialop; and of the 'Insects,' by A. Murray, Esq.

ASIATIC.—June 18.—Col. Sykes, M.P., President, in the chair.—Capt. R. F. Burton was elected into the Society.—Mr. Atkinson, whose interesting travels among the Kirgiz, and other nomades of Siberia, have recently been published,

delivered to the meeting 'A Narrative of some of his Adventures among these rarely-visited Tribes,' giving a graphic picture of their habits and manners. From among these descriptions, we select an account of the funeral of a chief named Darna Syrryn, who died near Norzaian, when Mr. Atkinson was on a visit to the tribe. So soon as the chief was dead, messengers were sent off to invite the head men residing within a hundred miles, who all immediately repaired to the place. The body of the chief was laid out in his best attire,—his chair of state was placed at his head,—his saddle, arms, and clothing were hung around,—and silk curtains were suspended from the roof of his *yourt*. His wives and daughters, with the females of the tribe, knelt around, chanting the funeral dirge, in which the voices of men occasionally joined. While this was going on, the funeral feast was preparing. Ten horses and a hundred sheep were slaughtered, and the flesh was thrown into numerous cauldrons, boiling over fires kindled in the ground, which were constantly kept stirred by men stripped to the waist. When a sufficient quantity of food was dressed, the feast began. The guests sat in a circle round the meat,—the chiefs nearest the centre; those of next degree next them; and the women outside. The feast lasted seven days, during which 2,000 persons partook heartily in the consumption of mutton and horse-flesh. On the eighth day, the body was conveyed to the tomb on a camel; the camel also carried the chair of state. The two favourite horses of the chief followed; after which went the whole tribe, singing the funeral hymn. On reaching the place of burial, the body was deposited in the grave, and the horses were forthwith slain, and placed beside the body of their master. When the grave was filled up, all returned to the encampment to continue the funeral feast, which was furnished by 100 horses and 1,000 sheep, slaughtered for the occasion. The festival continued for several days after the burial, the chiefs and the family of the deceased chanting his praises every day, until all the guests had gradually departed for their homes. The feast was kept up by the tribe for a considerable time afterwards; and the chanting was repeated every day, at sunrise and sunset, for a whole year. Mr. Atkinson dwelt on the very impressive nature of the ceremony,—the wailing music of the funeral chants,—the sorrow, apparent at least, exhibited by an immense concourse of mourners, mingled with the almost savage accompaniment of the feast: all this, in the midst of a desert which seemed of unlimited extent, produced an effect which an Englishman finds it difficult to picture to himself.

STATISTICAL.—June 21.—Dr. Farr, Treasurer, in the chair.—J. A. Mann and T. A. Thompson, Esqs., were elected Fellows.—Dr. Guy read a paper, 'On the Duration of Life as affected by the pursuits of Literature, Science, and Art; with a Summary View of the Duration of Life among different Ranks and Classes in Society.' The author commenced by observing that this was the concluding portion of a series of communications upon the duration of human life, which had been laid before the Society at different times since the year 1845. Former essays had, however, (with the exception of one, 'On the Duration of Life of the several Professions,') always treated of distinct and well-defined classes of society—such as Sovereigns, the Aristocracy, the Gentry, and the three Learned Professions. It was now proposed to treat of the less defined classes known as 'Literary and Scientific Men' and Artists. In doing so, however, it would be necessary to divide the paper into five divisions, viz.:—1. The duration of life of literary men; 2. The duration of life of scientific men; 3. The duration of life of the professors of the Fine Arts; 4. A comparison of these three classes; and 5. A summary view of the duration of life in the different ranks of society, and among persons engaged in different pursuits. In regard to the first of these divisions, the duration of life among literary men, the author had been able to collect, from 'Chalmers's Biographical Dictionary' and the 'Annual Register,' 942 ages at death of men more or less devoted to literary pursuits. These were subdivided into antiquaries, historians, poets, mis-

cellaneous writers, and writers professionally engaged as schoolmasters. Of these ages at death the lowest were those of two poets, who died at the age of 21, the highest that of T. O'Sullivan, a celebrated Irish bard and author, who died at the recorded age of 115. According to the tables exhibited by Dr. Guy, poets appear, on an average, to live the shortest lives, and next to them come schoolmasters. This may be explained, as regards poets, by the circumstance of their commencing their distinctive pursuit earlier than any other class of literary men; and, as regards schoolmasters, by the immense amount of confinement in unhealthy rooms which they are compelled to undergo. That poets had ever been a short-lived race, appeared evident from some statistics of the ages at death of Roman poets, produced by Dr. Guy. Thus, Tibullus died at 24, Persius at 30, Lucilius and Catullus at 46, Virgil at 51, Horace at 57, Ovid at 59, and Martial at 75,—the eight names giving the low average of 48½ years. Against these may be placed Kirke White, who died at 21, Collins at 36, Parnell and Robert Burns at 37, Goldsmith at 46, Thomson at 48, Cowley at 49, Shakspeare at 52, and Pope at 56; yielding an average of 43 years. As regards the comparative duration of life among the married and single members of the literary profession, the advantage is in favour of the married men. Under the second head of his paper, the author had collected the ages at death of 188 men of science, and had divided them into the classes of mathematicians and astronomers, chemists and natural philosophers, and naturalists. The lowest age at death was 22, which occurred under the first class; the highest, 92, was that of a naturalist. There was no great difference in the duration of life of the different classes into which the scientific men were divided; but, in consequence of the small number of facts, it appeared that in this division the single men had a slight advantage over the married. Under the head of artists, the author had included the following professions: engineers, architects and surveyors, sculptors, painters, engravers, musicians, actors and vocalists. Of these the class of engravers yielded the lowest average (67—91). There was no means of comparing the married with the single. The author then proceeded to compare the duration of life of the above three classes together, and produced a table, which showed that scientific men have an advantage over the other two professions at every age of life; that artists come next in order, if the younger members of the profession are included in the averages; and that the pursuit of literature is favourable to longevity, but destructive to life at the earlier periods. In summarizing the results of the whole of the communications which had been read to the Society at different periods, the author had been able to base his conclusions on the large number of 8,449 facts. From these he had drawn the following inferences:—1. That the value of human life was lower in the seventeenth century than in the sixteenth; but that it experienced a marked recovery in the eighteenth; and that this remarkable feature was incidental to each class of the community, with the exception of sovereigns, medical men, artists (who show a progressive improvement), and lawyers (who show a progressive deterioration). 2. That the duration of life of married men is greater than that of unmarried men—the difference being 5½ years in favour of the former. 3. That, as regards the comparative duration of life of the two sexes, females have the advantage over males, and a better expectation of life at every age from 25 to 75.—In the discussion which followed the reading of the paper Mr. Jellicoe, Mr. Fox, Mr. Newmarch, Mr. Walford, Dr. Guy, and the Chairman took part.—M. de Kouloumze (a Russian gentleman) then read a paper, entitled, 'Some Observations and Statistics on the Universities of Russia in the year 1856.'

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 8.—'Notes on a Voyage to New Guinea,' by Mr. Wallace.—'On Portuguese Journeys across Central Africa,' by Mr. Macqueen.—'On Eastern Siam and Cambodia,' by Mr. King.

TUES. Zoological, 8.—Scientific.—'On a New Volute, and on a New Species of Salamander from China,' by Dr. Gray.—'On some New Shells from Eastern Africa,' by Mr. Woodward.—'On *Ornithoglyphus paradoxus*,' 'On the Range of some Species of the Nautilus,' 'On the 54-

pasodon biocellatus of Cuvier; 'On the *Petoviridula inguinoides* or Great Flying 'Thalanger'; and 'On Australian Zoology,' by Dr. Bennett.—'On Thirty-four New Species, and probably Two New Genera, of Nudibranchiate Mollusca,' by Mr. Angus.—'On some Birds from Vancouver's Island,' by Mr. Selater.

WED. Society of Arts, 4.—General.

FINE ARTS

The Principles of Beauty, as manifested in Nature, Art, and Human Character; with a Classification of Deformities.—An Essay on the Temperaments; with Illustrations and Thoughts on Grecian and Gothic Architecture. By Mary Anne Schimmelpenninck. Edited by her Relation, Christiana C. Hankin. (Longman & Co.)

THERE is something sad, we always think, in reviewing the book of a dead author. The dead man seems so very far removed from our praise or our blame, down, down in the dark still earth, where the daisies already begin to strike their roots. All that he could do, good or bad, he has done; so what avail it to sit down outside the marble bastion of his monument, that sturdy fortification and outwork of Death, and tell him that here he has sprinkled a rhetorical flower too much, and there has been a little too dry and arid in the detail of fact? No tidings of the Row reach the narrow house. God's Acre, where Death sits all day cutting his notches in the tombstones and laughing at Fame, is no place for prating about the immortality of books.

If that great hypochondriacal mathematician, Pascal, had had a sister, and that sister had written in a Port-Royal strain of religious sentiment upon Art, we might have expected such a good, but resultless, book as this the biographer of the Port-Royal Quietists has produced. Indeed, when we read that one paper was approved by Mrs. Barbauld, and see that to another chapter the following motto, from Hooker, is attached—"Unto us, there is one only Guide of all agents natural, and he both the creator and worker of all in all, alone to be blessed, adored, and honoured by all for ever,"—we gauge at once the character of the work, and ascertain its bias. Passing on, by another step, to the motto on the fly-leaf, we find that the writer asserts that a love for the grand, the graceful, and the surprising are innate (or, as she calls it, indigenous) to human nature: by which we also discover that our authoress bravely braves Locke, and asserts the existence of innate faculties.

It seems that, as is the case with all persons of strong metaphysical bias, the tendency to abstract thought began to show itself in her at a very early age. She thus describes the mental daybreak:—

"It happened that being, as a child, resident with a near relative, whose health required great stillness, she was plentifully supplied, for her amusement, with books of prints of a superior class; among them were many works of architectural antiquities, ancient statues and costumes, and likewise the French edition of Lavater, which is remarkable for the physiognomic correctness of its outlines. 'The books with which children are acquainted, being but few, seldom fail to inspire them with a lively interest.' Lavater was of all these the chief favourite, and the school-room of the little girl soon exhibited a large collection of profiles of the most frequent visitors to the family, a large proportion of whom, at that time, were persons of literary and scientific celebrity. She delighted to travesty these profiles with every variety of costume and to puzzle the originals with their own likenesses. The different effects of the various costumes were very apparent. It could not fail to strike even a child, that while some completely disguised the individual or produced a burlesque incongruity of appearance, others gave a new and bold relief to the expression, and, as with the touch of Ithu-

riel's spear, bade the true character start up to light. The question naturally occurred, whence could arise congruity or incongruity of expression between the dress and the countenance; and the unanswered question soon extended itself to other objects. When copying animals from Buffon, or drawing from memory any object which had struck her fancy, she would often ask herself 'What can this lion, this oak tree, this Roman soldier, this Cheddar cliff have in common with each other, yet they all produce on the mind the same impression of power? Or again, this wild antelope, this Grecian figure, this campanula, all affect me with an impression of gracefulness, yet what is there alike in the animal, the lady, and the flower?' The endeavour to discover a satisfactory solution to this problem occasionally occupied her mind from the age of nine years to that of twenty. It was not pursued long without suggesting another observation."

The young metaphysician, once set doubting, soon began to conquer and annex small provinces of fresh thought. She learned to divide beautiful objects into two classes:—human and animal beauty; intellectual beauty, that is to say, and dumb physical beauty; moral beauty and natural beauty; the beauty of the flower and the antelope compared with the beauty of heroism in the martyr and the saint, with the pliant intellect of woman and the robust thought of man. She soon began to see that strength may characterize at once the athlete, the Alp, the lion, and the oak-tree, or, as she puts it, for—

"While strength may equally characterise the statue of Hercules, Alpine scenery, the figure of a lion, or the giant limbs of an oak tree, the expression which marks wit, judgment, sensibility, genius, can be conveyed only by means of a mechanism peculiar to man. It was manifest, therefore, that there exist a universal physiognomy, the laws of which obtain equally in the whole domain of created nature, and a human physiognomy governed by its own laws, and affording far more vivid sources of interest and gratification both to the taste and to the heart."

At twenty the authoress, who had now collected a small barrowfull of observations in the various modes of expression of the beautiful, began to build these bricks of pencil-notes and sketches into the edifice of a system. Marriage, however, and the more pressing cares of actual working life, compelled her to lay aside this plan; till one day her husband, who had a taste for Art, accidentally met with the unfinished MS. of the girlish ideal, and, thinking with marital fondness the principles she had laid down to be true and useful, persuaded her to re-write and arrange the whole, and to add fresh illustrations as simple indications for her theory. In 1818, this work, entitled 'A Theory of Beauty and Deformity,' appeared.

If we wanted to try and epigrammatically characterize Mrs. Schimmelpenninck's mind, we should call her a female Fénelon, an Art Oberlin, a lively Zimmerman, a St. Theresa only with drawing-room habits and a slight twang of the Methodist. Her style is like Blair's diluted, and her book sometimes reads like sermons cut into lengths, just as Dido sliced the Carthaginian hide to make it stretch further. There is too much of Lavaterism, Zinzendorfism, and Elizabeth-of-Hungaryism, with too frequent pious ejaculations and sifting in of texts.

The authoress agrees with many modern thinkers in believing that there is a fixed standard of Beauty, and that, therefore, its laws are reducible to a science, so that many phases of it may be reproduced mechanically. Beauty itself she defines as "that which gives pleasure to the mind in objects of sense." Now, as mind only can influence mind, it is therefore from some mental quality expressed by the beautiful

object that a sense of Beauty arrives. Here is the author's creed:—

"As there is but one good, and that good is God; so is there but one Beautiful, and that Beauty is the picture of the moral character of God, reflected from His works to the heart of man. God may be defined to be the moral character of God. Beauty to be the pictorial manifestation of that character in His works, which are His actions;—as in His revelation, which is His speech."

Then, as Beauty is the reflection of the divine character in some or other of its attributes on man's heart, and shown shining through a material type, so the deformed is the sign of man's aberration from God since the Fall, and his choice of self as a false centre. In her Methodist-Platonic manner, Mrs. Schimmelpenninck goes on to trace the three orders of Beauty—the sublime, the graceful, and the brilliant. Here she grows misty, but finely thoughtful, splitting great trees of thought into fire-wood billets just like Coleridge, and to just as much no-purpose. Of the active and passive sublime she says finely:—

"Both classes alike speak of God, the omnipotent Creator, the eternal living Soul and Fountain of life; but the one tells of Him as the resolute Sovereign; the other as the benign, eternal Upholder of all things. Both speak of God: the one, as the central energy; the other as the central rest. One, as immortal resistless vitality and power; the other, as eternal immutability, faithfulness, and truth. Both equally tell of the supreme majesty of the Father of spirits, the God of hosts, the King of kings, and Lord of lords. The second style of Direct Beauty may be termed the Beautiful or lovely; as the former, the Sublime, might be termed the Grand, solemn or magnificent. The germinal principle of the Beautiful is love. It exhibits the Divine character in compassion, in mercy, in forbearance, in close sympathy, in healing tenderness. As the soft and silent moonlight, after the glories of a mid-day sun; or as the cool dew descending in stillness from heaven, to refresh the arid and parched earth; so this style of Beauty especially manifests God as the compassionate restorer, reviver, and healer."

When after this winding of the skeins the authoress deliberately plait them into three strands, and says that the three orders of beauty represent God as the Sovereign, God as the Redeemer, and God as the Comforter,—we see that this is a disciple of the Highgate deacon, and no more look for results than we would for corn in the shop of a flower-seedsman.

From direct beauty, Mrs. Schimmelpenninck passes on to what she calls *indirect* or *reflex* beauty. Direct beauty excites the emotions; indirect satisfies what the authoress subtly calls the quiet, inner "conscience of good taste." It is what drawing is in Art. It is order, and includes symmetry, proportion, and correspondence.

The latter half of this book deals with the temperaments, after the manner of Lavater. Here she becomes chatty and amusing, for a time flings off her sacerdotal robes, and for a moment leaves the pulpit. After discussing the various orders of great men, she decides that the choleric is the strongest and most active temperament; the phlegmatic the strongest for endurance. Such a combination of chemical degree made an Oliver Cromwell. All temperaments turn on the question of the excess or deficiency of the vital principle. This excess produces activity; so that we see the lounging yawn and crawl about,—the vivacious man leap over chairs to express the redundancy of his animal spirits,—children play to spend their superfluous power,—and tournaments got rid of formerly of the excess that fox-hunting now removes.

On architecture, Mrs. Schimmelpenninck is

intensely Gothic in taste. She thus sums up the errors of the Classical, or Pagan, school:—

"Grecian architecture is horizontal; Christian—vertical, pointing upwards. Grecian colonnades are connected by entablatures; Christian—by arches. Grecian orders are coexistent; Christian—successive. Grecian temples are without light; Christian—abound in windows. Grecian buildings exhibit size by magnifying parts; Christian—give size by multiplying parts. Grecian structures are regular, intended for ornament; Christian—irregular, adapted to use. Grecian are ornamental, seeking primarily to gratify the taste; Christian—seeking not ornament for its own sake, but to show forth the types of moral and devout truth."

We close this book not feeling that we have been reading any very new or deep thoughts, but with a feeling of admiration for a good, thoughtful woman, the leading characteristics of whose mind are not unaptly expressed by her last words, "love to God and love to man."

THE ROYAL ACADEMY.

A Correspondent, in expressing his agreement with our remarks on Mr. Pye's pamphlet, requests room to say a few words about the motives that originated the Royal Academy. He says:—

"Mr. Pye complains of the unlimited power of the Royal Academicians, just as Barry laughed at the secret oath taken by the early members to preserve the Venetian secret that none of them knew. Mr. Pye is not half as severe as the great engraver, Sir Robert Strange, was in his letter to the Earl of Bute (1775), and in his inquiry into the rise and establishment of the Royal Academy of Arts. Might we not still use his poignant words, and lament that a noble plan was turned into one of mere selfishness, ambition, and resentment, confining royal munificence 'to forty men, and many of these the most indifferent artists in the kingdom; while a number of ingenious ones are not only excluded, but their characters most shamefully depreciated.' How long, too, must the following words by the same writer be as true as they were when written in 1775. 'It was observed with regret, that the works of many ingenious young men advancing in their profession were thrust into obscure corners, and sequestered as it were from the public view, to make way for some of the pitiful performances of the members of the Committee and their adherents. But such complaints were always treated with disdain.' But let me pass to the origin of the Royal Academy, and the motives that actuated its founders."

"At the time when the Royal Academy was founded, and got its uncertain charter, which tradition says was never officially ratified, Hogarth and Reynolds were our greatest English painters. Did they help to found the Academy? Did their sagacious intellect, that had made them at once discoverers and conquerors in their Art, lead them to think that an Academy was a good thing for English Art? No. Hogarth opposed it, declaring its schools would be filled by every idle boy whose father grudged a fee for apprenticing him. As for Reynolds, it took West weeks to gain him over, even though offered the Presidency. Did the King originate it, then,—the King, who never liked Reynolds's works, and called them rough,—the King, who spent thousands on West, the feeblest and most insipid painter who ever tried to paint the shadow of a thought? No; the King never originated anything: certainly not in Art; and as for the Earl of Bute, he patronized Ramsay. Cotes, too, that forgotten man whom Hogarth preferred to Reynolds, was another court favourite. Reynolds, indeed, never got a single commission from the Court. The King, being petitioned, reluctantly consented to found an Academy."

"Who, then, were the petitioners? and in what way was the royal grant obtained? Honourably or not? Let us see."

"Every one had grown disgusted with the small intrigues, scratchings, and jealousies of the Society of Artists and Dalton's Pall Mall Academy. Reynolds was a director of the Incorporated Society; but he did not act, and declared publicly

his disgust at their proceedings. Four persons opened the trenches for the new attack, and began to approach the King by covered ways. These were Mr. West, the American Quaker, renowned for his classical subjects, whose calibre we all know; Moser, a Swiss enamel painter, a mere drawing-master, afterwards Keeper of the Royal Academy, and at this time looking after artists' classes in Roubilliac's old studio in St. Martin's Lane; Mr. Cotes, a vivacious crayon portrait-painter, whose draperies were all painted for him by that poor drudge, Toms; and, lastly, Sir William Chambers, a Swede by birth, a mediocre architect, who had some court influence, having been architectural tutor to George the Third when Prince."

"The Academy was originated by a third-rate historical American painter, a fourth-rate English portrait-painter, a Swiss enamellist, and a mediocre Swedish architect. Reynolds, Hogarth, Gainsborough, and Ramsay, as yet, took no part in it. On went the conspirators, whispering and plotting, so secretly that the Incorporated Society knew nothing of their plan. They worked under-ground, like a Committee of the Secret Tribunal: self-interest and the smell of distant sinecures goading them on. In mining, if you do not blow up your adversary, you are sure of being yourself either buried alive or blown up into the air and coming down—a cinder. They made out a list of officers, and drew up a file of thirty members. These were to be presented to the King, who liked to show his power even in small things, for his approbation and signature. Reynolds they still had to gain—Reynolds the quiet, equitable, respectable, successful painter—the friend of Dr. Johnson, and all the literary set, and Heaven only knows how many people of quality. At all risks he must be gained. Chambers—the courtly, winning Chambers—could do nothing. Reynolds says he will join neither party. The scheme would come to nothing: it is a delusion. Mr. Penny is next fawned at him by the Secret Committee;—Penny, who had been, like himself, Hudson's pupil, and painted chivalry and sentimental epigrams—Penny fails. At last, West tries—a grand and last effort. West, the bland and amiable, the rising court favourite, too; West calls on Reynolds one evening, while the thirty men wait for him at Wilton's, the monument and chimney-piece sculptor, whose daughter another of the intriguers, Chambers, married:—a portly, very mediocre man is our friend Wilton, and not incapable of strong, mean hatred, as poor wrong-headed Barry afterwards learned. The next day the King is to receive their plan, and the purblind Incorporated Society know nothing of their danger. Two mortal hours they talk, and at last Reynolds gets into West's coach, and drives to the house of the conspirators, who, by a previous plot, hail him with one voice as he enters as President. But Reynolds is not going to lose money by offending anybody. He must first see Dr. Johnson and Mr. Burke. He consents—tremendous applause of the conspirators; he wavers—general gloom; he demands time—buzz of vexation, because to-morrow the complete list of officers and sinecurists was to have gone in. Mr. Reynolds, indeed, at a second interview nearly a fortnight afterwards, assures Mr. West that it is all of no use—the Incorporated Society had got the King's promise."

"But West, though cold and equitable, was crafty. The blow was still to be struck. He began by toadying; he went on to be the Emperor of Toadies. He began by painting Agrippina with a tea-urn for the Archbishop of York. He won the King by painting, at his request, the 'Departure of Regulus,'—the narrative of which the King, with his usual wisdom, said he would have read himself to Mr. West, had not that part of Livy been unfortunately lost. On a certain day Mr. West took his Regulus to the palace, to exhibit it to the King and Queen, who looked upon it as half their production. The King, knowing nothing about it, stared with his receding forehead and approved it, as if it was his own design. A page announces that Mr. Kirby is without, waiting His Majesty's commands. The King and Queen whisper in German, and Mr. Kirby is ushered in. He is thinking of the Incorporated Society, and of the discomfited

schismatists he had just denounced from his new presidential chair. The King introduces him to Mr. West. The King asks his opinion of the Regulus. Kirby commends the picture, particularly the perspective (which he had taught the King). 'Who is the painter, your Majesty?'—'Mr. West.'—'Indeed! astonishing!' There is something, however, in the young American's quiet self-confidence, and in the King and Queen's interchange of looks that vexes the new President; so he says, with a feigned start (Kirby, the inflated pedant of perspective)—'Why, good gracious! your Majesty never mentioned anything of this work to me! Who made the frame? it is not made by one of your Majesty's workmen; it ought—bless my soul! yes—it ought to have been made by the royal carver and gilder.'—'Kirby,' said the King, with a steel-cold look, 'whenever you are able to paint me such a picture as this, your friend the carver shall make the frame.'—'I hope, Mr. West,' said Kirby—getting frightened into respect, but still all safe, as he thought—'I hope you intend to exhibit this picture.'—'It is painted for the palace, Mr. Kirby,' said West; 'and its exhibition must depend on His Majesty's pleasure.'—'Assuredly,' replied the King, 'I shall be very happy to let the work be shown to the public.'—'Then, Mr. West,' said Kirby, benignly, 'you will send it to my Exhibition'—(you will standing royally with Kirby for you may and must).

"Now came the moment for the thunderbolt. 'No,' said the King, sternly, 'it must go, Mr. Kirby, to my exhibition—to that of the Royal Academy.' The new-fledged President of the Incorporated Society bowed and retired. He died soon after, it is said, heart-broken at the sudden disgrace; and in the first Exhibition of the Royal Academy appeared the 'Regulus' of Mr. West—the 'Regulus' that killed that discomfited intriguer and small pedant of perspective—Kirby. To the first Exhibition, years before, Johnson had written a catalogue denouncing envy and greedy competition, at the same time that he was writing to Baret, saying that life must be long and tedious to need such trifles to amuse it as picture exhibitions. Now that the blow was struck, and the King pronounced his verdict, Reynolds the chivalrous consented to become President, and Johnson applauded him."

"It must be remembered in reviewing these bygone intrigues, mean and tortuous as they are, that West and Reynolds were both seeders from Kirby's Incorporated Artists. That body had grown rich, and a quarrel had arisen how to divide the funds. 'House!' cried the architects, 'Statues!' shouted the sculptors, 'Historic Gallery!' screamed the historic painters. 'None of these,' said West and Reynolds, and left. The King had at first looked coldly on them as subverters of old things; but when West submitted to him the new plan, and begged the royal advice, the royal Solomon at once turned his back on Kirby, as we have seen."

FINE-ART GOSSIP.—The new church in Margaret Street, now completed, and a show place for the ecclesiologist, is a type of the extreme in ecclesiastical dandyism. Externally, it is like a cramped-up orphan asylum; inside, it resembles, with its stripes and dottings, a box of dominoes. If souls are to be won by slabs of granite and streaks of serpentine, this church will be the scene of many a conversion. If angels are peculiarly attracted to a place by the shine of gilding and the mottle of colours, then this will be a favoured shrine indeed. If it does not embody all the glories of the Holy Chapel in Paris and the new splendours of the Munich and Berlin churches, it is not from want of the lavish money of noblemen and laymen. It has already cost 60,000*l.* For organ, bells, and furniture, 3,000*l.* are still wanted, though it is expected that a week's offertory will supply that. This splendid exhibition has been nine years building; and what with the baptistery that the Marquis of Sligo gave, and the stained glass that the Ladies Howard presented, is a sort of casket tabernacle, where no poor person dare enter, and where the bearded pew-opener would be sure to turn away the Twelve Apostles if they presented themselves with anything so vulgar as nets

on their shoulders. Poor men's prayers would never rise through a roof so thick in gilding as that of Margaret Street. As for the exterior, we like the banded spire, 220 feet high; but we must say that the church of striped red and black brick and stone looks sadly jammed-in, sitting as a bodkin between the obtrusive houses of the clergy that hem it in on either side, chained together by an iron screen. Within, the work is rich, but heavy and ineffective. There is a want of simplicity and harmony. It is like a vulgar man's house, where you see much wealth, but no taste. The architect has treated the church like a vulgar woman dressing herself, who loads herself with chains and rings to produce the effect that one string of pearls or one brilliant might with taste have produced. He has hidden the place with red granite piers and black marble plinths, alabaster capitals, and Cornish serpentine. If this alone is pleasing to Heaven, how hateful must be the poor man's white-washed chapel! Mr. Butterfield has used well and lavishly his pattern-book of English marbles; but the result is a show-room, that distracts the heart by teasing and beguiling the eye. Nave 63 feet long, alabaster screen, pointed *revedos*, diamond tiles, and *prie-dieu* chairs, are all very well; but still, you see, we may lump all these together, and yet have a church only fit for the Kilmansegg to look at their faces in their prayer-book clasps. As for the decoration, it is ponderous, undecided, and experimental, as anything Mr. Owen Jones has done. There are geometric figures enough for Euclid gone mad,—tags of mosaic, zigzags, and roundels of variegated marbles; whites, blues, and chocolates abound; and on the baptistery ceiling there is that rarely seen emblem, the pelican feeding her young in the way she never does. The chancel ceiling is in a light and floral upholstery manner; the ribs and mouldings are of vulgar gilding, and jar with all the rest of the church. There is just the same jangle in the glass. Half of it is blue and white, half red and yellow; half, too, light, and half muddy. The English clerestory windows are bearable; but the west windows (French) are bad, and not to be borne. The east end of the chancel is adorned with cold frescoes by Mr. Dyce, painted without retouching in tempera, and comprising forty-eight figures. Eight niches on the side wall still remain for him to fill. With all our admiration for Mr. Dyce's good drawing, and pure, though rather cold-blooded style, we must confess that it requires rather a strong ecclesiastical stomach to relish the severity and chilliness of these frescoes. Whether it be the Nativity on the ground floor, the dislocated Crucifixion on the first story, or the Triumph in the garrets, the flat, dull saints, the gilded halos, the whole treatment is unpleasant in our eyes, and we cannot away with it, in spite of the austere gravity and quiet religious feeling. The frescoes are badly lit; cannot be approached near enough for the purposes of keen criticism; and are besides sunk in a sort of narrow defile, between two rows of dark windows. The Crucifixion looks feeble and strained; the Triumph, perhaps because lighter and easier seen, seems the gem of a not very successful work.

Mr. Gambart has issued a very feeble and foggy lithograph of the admirable and tragic picture of 'The Duel after the Masquerade,' painted by M. Gerome. We had hoped to see it engraved in that lucid, sharp-cut style of line engraving fitting a picture with a moral as terrible in its sternness as anything since Hogarth's 'Rake's Progress.' It is true that while the poverty and mazziness of this work show a French mediocrity—its defects being, therefore, colour, and light and shade and local truth, not drawing, which is good—or expression, which is tolerable—it is utterly unworthy the picture. M. Gerome is somewhat thin, pasty, and flat in colour, being a sort of mixture of Meissonier, Delaroche and Scheffer; but here, as in all bad copies, all his defects are exaggerated,—here he looks thinner, weaker, feebler, flatter, and has neither colour nor light and dark. As you look at it, this lithograph seems melting into fog, so shadowy on the surface are the figures. The drawing alone we can praise. Here the keen eye of the practised designer has caught, with truth, all the phases except the stoop of the Red-Indian, the murderer,

whom the Harlequin is trying to console. Particularly, too, we miss the uplifted moralizing hands of the hackney-cushman in the distance. The doge, his green and crimson robes uncoloured, disappears,—the harlequin, with his great-coat half thrust on, excites no horror by the garish contrast of the garb of riotous folly with that of such a ghastly scene. As for the fog, which stifles the spindly, starved trees of the Bois-de-Boulogne plantations, that is only too well caught, just suiting the blur and indistinctness of the lithograph and M. Siroux's manner. Yet, even now, this very fine picture moves us, and the terrible truth of that early winter-morning scene, in the foggy, lonely, quiet wood, strikes a sudden chill into our veins. Again we read over the admirable strokes of genius in the artist,—the murderer, seen sword half-sunk in the snow,—the Indian's gay parrot-feathers near the black-trod circle showing the struggle,—the black and staring mask lying near the parallel lines of white footsteps leading to the open space,—the swathing lines and curves of the snowdrifts,—the anxious, agonized and careless heads round the dying Pierrot, with the drunken ribald pang of agony still drawing down his mouth.

MUSIC AND THE DRAMA

MUSICAL UNION.—GRAND MATINÉE, TUESDAY, June 28, at Three o'clock.—St. James's Hall, Quintett in C, Beethoven; Solo, Violoncello; Vocal, Mlle. Artot. Grand Trio, 3 Musors; Mendelssohn; Vocal, Mlle. Meyer; Solo, Violin, Wieniawski; Vocal, Mlle. Artot. Solos, Pianoforte, Rubinstein. All free admissions are suspended, on the works of the Grand Musical Union, 10s. 6d. each; to be had of Cramer & Co.; Chappell; and Ollivier.

RUBINSTEIN, WIENIAWSKI, and PIATTI, on TUESDAY NEXT, will repeat Mendelssohn's Grand Trio, in C minor, at the Grand Matinée of the MUSICAL UNION, and play Solos. Early application for Tickets is requested.

MADAME BASSANO and HERR WILHELM KUCHE have the honour to announce that their **GRAND ANNUAL MORNING CONCERT** will take place, at St. James's Hall, Piccadilly, on **MONDAY, June 27, to commence at half-past Two o'clock precisely.** Vocalists: Mesdames Lemmens Sherrington, Albertazzi, Finoli, and Bassano; Messrs. Reichardt, Santley, Jules Lefort, and Sims Reeves. Instrumentalists: Messrs. Joachim and Piatti, Herr Engel, Pianoforte; Herr Kuche and the Brouill Family, Conductors: M.M. Benedict, Francesco Berger, and Walter Macfarren.—Sofa Stalls and Reserved Seats, 10s. 6d.; Unreserved Seats, 5s.; Gallery, 2s. 6d. Tickets may be had of Madame Bassano, 7, Old Quebec Street, Portman Square, W.; of Herr Kuche, 12, Beutlich Street, Manchester Square, W.; of all the principal Musicians, and at the Ticket Office of the Hall, 25, Piccadilly.

MONDAY POPULAR CONCERTS.—LAST CONCERT on MONDAY EVENING NEXT, June 27, at St. James's Hall, to commence at Eight o'clock precisely, on which occasion the programme will be completed in the works of the Grand Musical Union.—Principal performers: Miss Arabella Goddard, Herr Joachim, and Mr. Sims Reeves.—Sofa Stalls, 5s.; Gallery, 3s.; Unreserved Seats, 1s.

HERR B. MOLIQUE'S CONCERT on FRIDAY EVENING, July 1, at Half-past Eight o'clock, at Willis's Rooms. Vocalists: Mrs. Santley, Miss Palmer, Mr. Santley. Instrumentalists: Mlle. Anna Molique, Messrs. Joachim, Regoudi, Piatti, Ries, Carroux, Cusins, Randezer, and Herr Molique.—Reserved Seats, 10s. 6d.; Tickets, 7s. 6d.; to be had of Herr Molique, 30, Harrington Square, and at the principal Musicians.

HERR DERFFEL has the honour to announce that his **MATINÉE MUSICALE** will take place at Willis's Rooms on **SATURDAY NEXT, July 2, to commence at Three o'clock precisely.** Vocalists: Miss Doby, Miss Marian Miss, Mr. George Perren, and Signor Belletti. Instrumentalists: Violin, Herr Joachim; Violoncello, Signor Piatti; Pianoforte, Herr Derffel. Conductors, Herr Wilhelm Ganz, and Reserved Seats, 10s. 6d.; Tickets, 7s. 6d.—to be had at the principal Music Warehouse; of Herr Derffel, 13, Welbeck Street, Cavendish Square, W.; or of E. W. Ollivier, 10, Old Bond Street, Piccadilly, W.

MR. JOHN THOMAS, Professor of the Harp at the Royal Academy of Music, and Member of the Accademia di Santa Cecilia, Rome, has the honour to announce that his MORNING CONCERT will take place at the Hanover Square Rooms on **SATURDAY, July 2, to commence at Three o'clock.** Vocalists: Mlle. Désirée Arist of the Grand Opera, Paris; Miss Lascelles, Miss Whyte, M. Jules Lefort, M. Depret. Instrumentalists: Piano, M. Mortier; Violoncello, M. Violoncello; Violin, M. Mendry; Violin, to the Queen; Harp, Mlle. Mieser and Mr. John Thomas. Conductors, Messrs. Benedict, Fiori, Moroni, and Cusins.—Single reserved Seats, 15s.; to be had only of Mr. John Thomas, 109, Great Portland Street, W.

MR. BENEDICT'S CONCERT, on MONDAY MORNING, July 4, ST. JAMES'S HALL, to begin at Half-past One o'clock. Mesdames Catherine Hayes, Guarducci, Sarcolla, Vaneri, Brambilla, Enderssohn, Stabach, Anna Whitty (her first appearance in England), Mlle. Rose Gilling from the Imperial Opera, Paris, and Mlle. Victorie Balfe (her first appearance at a Concert); Messrs. Mengini, L. Graziani, Corsi, Badiali, Marini, Farotti, Launton, Herr Roderich, and Mr. Santley. Miss Arabella Goddard, M. Leopold de Meyer, M. Louis Engel, M. Pague, and Herr Joachim; Messrs. Ardit, Ganz, and Lindsay Sloper, with Full Band and Chorus, will appear on the occasion.—Sofa Stalls, 12s.; Balcony Stalls (front row), 12s.; second row, 10s. 6d.; Reserved Seats, 10s. 6d.; at all the principal Music-shops; the Box-office of the Royal Italian Opera, Drury Lane; Ticket-office, St. James's Hall, 25, Piccadilly, W.; and Mr. Benedict's Residence, 2, Manchester Square, W.

MILLE ANNA WHITTY, from the principal Theatres in Italy, will sing, for the FIRST TIME in ENGLAND, at MR. BENEDICT'S CONCERT, ST. JAMES'S HALL, MONDAY, July 4.

ST. JAMES'S HALL.—MR. VAN PRAAG'S BENEFIT CONCERT, on WEDNESDAY, July 6, to commence at Eight o'clock, when the following Ladies and Gentlemen artists have kindly volunteered their services:—Madame Ruderodt, Miss kindly instrumentals: Miss Arabella Goddard, Messrs. Van Praag, Mr. Palmer, Miss Lettier, Miss Jefferys, Miss Julia Bladon, Mrs. Ransford, Miss E. Graham, Miss Lizzie Wilson, and Madame Anna Bishop; Mr. Wilby Cooper, Signor Solari, Mr. Tennant, Mr. Weiss, Mr. Santley, Signor Chiatto, Mr. Thomas, Mr. Paganini, M. Borchardt, and Signor Belletti, Quartet Glee Union. Instrumentals: Miss Arabella Goddard, M. Violoncello, M. Violoncello, Signor Piatti, Signor Giulio Regoudi, M. Violoncello, and the Bands of the Royal Italian Opera, Covent Garden, and of Her Majesty's late Theatre. Conductors, Mr. Benedict and Signor Randezer. Accompanists, Messrs. Lindsay Sloper, Randezer, Campana, Aguilar, Francesco Berger, Piatti, Ganz, Stalls, 5s.; Balconies, 3s.; Area, 2s.; Gallery, 1s.; to be had at the principal Musicians; of Keith, Frowe & Co., City; and of Mr. Van Praag, at 'The Anglo-Saxon' Printing Office, 25, Rupert Street, Haymarket.

MATINÉE MUSICALE.—HERR R. SCHACHNER has the honour to announce that he has made arrangements for a **MUSICAL ENTERTAINMENT, in the Atelier of his friend, Herr Carl Werner, 49, Pall Mall, on THURSDAY, July 7, at Half-past Two o'clock.** Herr R. Schachner will be kindly assisted by Miss Johanna Martin, Miss Chatterton, M. Santin, and others, who will perform several of his new Compositions on the Piano. After the musical performance, the Collection of Pictures in Water-Colour painted by Herr Carl Werner, including the series, 'The Interior of the House of Lords,' will be exhibited; thus presenting a most unusual manner of the sister Arts of Music and Painting.—Tickets of admission (of which a limited number only will be issued, and for which an early application is requested), may be obtained of Herr R. Schachner, 17, King Street, Portman Square; or of Herr C. Werner, 49, Pall Mall, price 15s.

MR. W. H. HOLMES'S THIRD PIANOFORTE CONCERT, on WEDNESDAY MORNING, July 13, at the Hanover Square Rooms, at Two o'clock. Tickets, 10s. 6d. each.—36, Beaumont Street, Portland Place, W.

CHRISTY'S MINSTRELS.—ST. JAMES'S HALL, Piccadilly, on CROWDED HOUSES and continued Success.—Open EVERY NIGHT at Eight o'clock, and SATURDAY AFTERNOON at Three o'clock. Grand Change of Programme.—Stalls, 3s.; Unreserved Seats, 2s.; Gallery, 1s.; which may be obtained at Mr. Mitchell's Royal Library, 38, Old Bond Street, and at the Hall (Piccadilly entrance), from Nine till six.

THE HANDEL FESTIVAL.

The Rehearsal.—The preliminary notices of this superb gathering have been on a scale so entirely in concord with the rest of the undertaking—so long and minute by way of preface, dissertation, anecdote, and reminiscence—so diffusely spread over the past six months—that little remains to be offered as symphony to any notice of the grandest musical meeting which the world has ever witnessed.—That the Handel Festival of 1859 would far surpass that of 1857 must have been evident to all who only began to think and to compare on the subject this day week at the rehearsal.—The enlargement of the orchestra has been already mentioned; also its inclosure by the tent-roof, or *velarium*, dependent in graceful curves from the central point. We have not before adverted to the decoration, which, though scenic ("a sham," the orthodox phrase might be), representing a parapet, pannelled with the names of Handel's master-works, above which appears, between pillars, a mimic sky, seems to us felicitous, because light;—not contradicting the idea of space and multitude, and in harmony with the colour of the frame-work of the building. This gain to the eye, moreover, upon the skeleton structure of 1857 has been accompanied with corresponding profits for the ear. Those who idly imagine that force, as distinct from richness, of sound, is increased in ratio to the numbers co-operating—and who have dreamed of some effects, colossal, tremendous, far exceeding any former experiences—were, as they were in 1857, disappointed.—As in 1857, too, galleries and nave,—block C, and block S, had each its own pleasures to recount, or its own deficiencies to complain of.—Gigantic performances like these inevitably breed immoderate expectations, and can be reported fully by no solitary witness. To ourselves, it was evident, this day week, that not merely the sonority of the chorus had been enriched in mellowness, that certain orchestral effects (especially those of the stringed instruments) came out far more distinctly than on the former occasion,—but, also, that the completion of the arrangements had mightily increased the penetrating power of the volume of sound. Those who left the rehearsal before it was over might be well startled, as with a new sensation, when, in the open air, having passed the rosy in the garden, the chorus, "The Lord shall reign for ever and ever," seemed to fill the air behind and above them with a "voice like the sound of many waters,"—the words of which Voice, too, were clearly to be distinguished at that great distance. It is the novelty and the picturesqueness of such experiences—we can hardly too often repeat—which

characterize enormous gatherings such as this, where four thousand musicians play and sing for audiences of twenty thousand to hear,—and not an exaggeration of familiar musical effects.

The improvement in the quality and training of the chorus, beyond what might have been expected within two years, was no less noticeable, even at the rehearsal. The progress of the London voices has been reported on in its place. They were admirably reinforced by the provincial contingent, selected from every corner of the three kingdoms. It was interesting as a sign of advance to see at the rehearsal how, after some vacillation and want of confidence at the outset, the huge mass composed of such different materials became steady, submissive, and effective under Signor Costa's tuition. This was particularly to be felt in the work least familiar to the singers of town and country, the 'Dettingen Te Deum.'—No such result, we assert, would be possible under such circumstances in any other country, and, it may be added, under any other auspices.

'The Messiah.'—The audience on Monday numbered more than seventeen thousand persons. We conceive the performance the most remarkable one of 'the Sacred Oratorio' which ever has taken place. With slight exception, the singers, one and all, chorists and soli, did their best. The orchestra was without a fault,—strong, superb, and brilliant; with such reinforcement as the immense mass of voices demands by way of filling up and balance; and such as history warrants us in declaring that Handel got for himself, whenever the grandeur of the occasion demanded it. Since the old irrational criticism of the purists has not been wanting on the occasion, with the old talk about "finality," applicable to no composer less than to Handel, many of whose full effects are indicated in his scores (himself having been wont to complete them on the organ), let it be stated, that so far as thought and research qualify more liberal persons to speak, the utmost praise must be given to Signor Costa for the skill with which he has nourished Handel's scores, so as to strengthen and fill out the orchestral portion of them in support of a mass of voices, else overwhelming. Nothing but consummate experience of effect, in the production of works on every scale, could have ensured a result so masterly, because so unobtrusive. The handling of the 'Dettingen Te Deum' and—we may add, on the warrant of the rehearsal,—of 'Israel' is not to be forgotten, among the recollections of so memorable a time. To return to 'The Messiah'—the effect of its noblest choruses could not be exceeded: the close of "All we, like sheep," the rendering of "Lift up your heads," the "Hallelujah," and the "Amen," are so many things never to be forgotten. There was the splendour of inspiration in the "Hallelujah." It was well done to resist the *encore*, demanded by the audience of seventeen thousand,—since no repetition could have strengthened the impression.

Wednesday's performance was made up as follows:—Part I. 'The Dettingen Te Deum.'—Part II. Selection from the Oratorio of 'Belshazzar.' Recitative, "Rejoice, my countrymen"; Chorus, "Sing, O ye heavens."—Selection from the Oratorio of 'Saul.' Chorus, "Envy, eldest-born of hell"; The Dead March.—Selection from the Oratorio of 'Samson.' Chorus, "Fix'd in His everlasting seat"; Air, "Return, O God of Hosts"; Chorus, "To dust his glory"; Air, "Let the bright Seraphim"; Chorus, "Let their celestial concerts."—Part III. Selection from the Oratorio of 'Judas Maccabæus.' Chorus, "O Father"; Recitative and Air, "Sound an alarm"; Chorus, "We hear, we hear"; Recitative and Air, "From mighty kings"; Duett, "O never, never bow we down"; Chorus, "We never, never will bow down"; Trio and Chorus, "See, the conquering hero comes."—Of course, every selection is open to the criticism of predilection. Had we been on the Committee, we might have ventured one word in favour of 'The Nightingale Chorus,' in order to show what the delicate sweetness of Handel could be, and how capable were the thousands to produce delicate sweetness as well as force; and another in behalf of the 'Samson' or 'Occasional' Overtures, to give relief and variety to the choral selections. Doubt-

less, however, suggestions like these were weighed, and, if rejected, not rejected without reason.

As in 1857, the performance of Wednesday even transcended in completeness that of the foregoing morning. The 'Dettingen Te Deum' went admirably, and proved to be a work thoroughly well fitted for a monster festival; it being conceded that the concerted pieces for the solo voices were treated chorally—the trio, "Thou sittest at the right hand" (as an instance) being treated in full chorus with the utmost success. Cognoscenti, we observe, are critical on the predominance in this 'Te Deum' of the key of D major. As was remarked, however, the other day, in certain "Handel Studies," the old composers, and Handel especially, did not disdain monotony as a means of effect,—and to our ears, if some variety be, haply, lost, a stateliness of unity is gained, which goes in part to compensate for such loss. The "Cherubim and Seraphim" chorus—Handel's other "Hallelujah"—almost rivalled that incomparable chorus in the overwhelming grandeur of its effect. The piano passage, too, shortly before the close of the final chorus, was worked out with as much delicacy and precision; and there is nothing in music that can replace a piano to which myriad voices contribute. Signor Belletti sang the solo bass part in the 'Te Deum' with admirable steadiness and dignity,—making the very utmost of every note of his voice, which, though comparatively small in body, told twice as well as the more ponderous organ of Herr Fornes told a couple of years ago, owing to the superior purity of its production. There was hardly a fault, save among the trumpeters, who must, it would seem, be uncertain in their intonation,—at least, in England.

In the subsequent parts of this noble sacred concert, we shall merely specify the pieces which produced the greatest impression. That wonderful chorus, on one bar of a ground bass, "Envy, eldest-born of Hell," and the "Dead March" in 'Saul,' which had somehow disappointed us at rehearsal, were re-demanded. Both of these were given with a sensibility as well as a perfect unity, which we have been used to consider as only to be found in Germany. The spirit of the "Dead March" must have been felt by every performer. We trust that the profound impression made by these two magnificent pieces of music may lead to a disinterment of 'Saul,' the fullness and picturesque grandeur of which, especially in its songs, has always given to this oratorio a place of favour with us, hardly granted to it by our great Handel public. The songs, with chorus, "Let the bright Seraphim" (Madame Novello), and "Sound an alarm" (Mr. Sims Reeves), were also *encored*. The concert was ended with due splendour by that choral march of marches—"See, the conquering hero."

Two or three *notabilia* remain to close the sketch of the proceedings up to Wednesday night. One of these was the mass of Handel publication and literature; a complete collection of which would almost make a small library of itself. Handbooks, biographies, studies, cheap editions of the music performed, in every variety of form, and of every variety of authority, made up a sight not the least curious of all the sights presented by the Sydenham Palace. It was curious to those who went down by the road to be hailed at every half-quarter of a mile, after Brixton Church was passed, with the eager cry of "Words and Music," as the vendors stepped out to the string of vehicles. A van full of 'Messiahs,' drawn up among "the new-made hay" under the young green of an oak-tree, was among the characteristic sights of Monday. Within the Palace, the quantity of "musical food for the mind," piled up in every corner, handed about in every alley, passes description. Could the Master have been called up to see such a show, he must by this, if by no other manifestation, have fancied himself in Dream-land. The solitary phenomenon which might have come home to him as a familiarity was the feminine costume of his audience; with a difference however,—seeing that when his "sacred oratorio," 'The Messiah,' was first given in Dublin, the ladies were entreated, by advertisement, to lay aside their hoops! The preposterous extravagance of the present fashion could hardly have been more whimsically (and in some cases distressingly) illus-

trated than in "the anxious benches" of the Crystal Palace, and the "unutterable cram" at the wickets of the railway-stations.

In assiduity, courtesy, and complete organization on the part of all concerned, this great meeting could hardly out-do that of 1857. Invitations, however, this year, had been sent to some of the most distinguished musicians on the Continent; but, true to their habit of making light of England's Art (though not of England's money), these were responded to by only one or two artists.—It is instructive to put this on record; recollecting, as we do, how cordially a good half of musical London went to Bonn on the occasion of that mismanaged failure, the Beethoven Festival; and aware that not a new opera of pretension comes out in Paris, but English amateurs and professors will be found there, expressly to know and to partake of it.—It is no less true, that such sympathetic proceedings are misread by our foreign friends as so many signs of our musical poverty, hunger, and thirst; but there are anniversaries and occasions (as this one, on which the Handelians in Germany have, nevertheless, condescended to beg for British money) when the world of artists should be reminded that the enthusiasm and the enterprise should not be all on one side. It is something, however, to know that we can, and do, and will, give both to all great and good undertakings; even if our cordiality meets with no return!

SURREY.—A new candidate for histrionic fame has appeared at the transport theatre under the direction of Mr. Creswick; and made some impression. Mr. Vezin is the name of the tragedian who courted the opinion of the public at once in the characters of 'Macbeth' and 'Hamlet,' and assumed his right to the highest professional rank. To that it may be readily conjectured he has but little claim. Mr. Vezin, however, has considerable merit. He performs with ease, taste, and genial enthusiasm. His manner is natural, unconstrained, and energetic. Not seldom, he is warmed by a certain inspiration; and his conception of character is obvious. His figure, however, is slight, and his vocal powers limited; so that his physical requisites are not answerable to his ambition. In characters of less weight, he would undoubtedly prove a serviceable and improving actor. He is young, and therefore presents grounds of hope; intelligent, and therefore deserving of patronage. We shall be happy to hear of his success.

STANDARD.—Miss Glyn's engagement expired on Saturday; when she sustained the part of Emilia in 'Othello.' Mr. Phelps, who is re-engaged for a short period, appeared on Monday in *Hamlet*. Miss Atkinson also on the occasion performed *Gertrude*. The tragic drama of 'Medea' is underlined, and Miss Edith Heraud announced as the representative of the heroine. Mr. Douglass seems desirous of testing the classical susceptibilities of the neighbourhood, which has so remarkably responded to his appeals in behalf of poetic drama.

MUSICAL AND DRAMATIC GOSSIP.—The excitement of this Handel time, we understand, is to be prolonged elsewhere in London than in the Crystal Palace. The promoters of the Handel College, not long ago announced as in contemplation, meditate, as a commencing appeal to the public, a performance on the largest scale in *Her Majesty's Theatre*; to which it is more than possible that Madame Goldschmidt will lend an aid by singing. They intend also, it is said, to organize a series of similar performances in the principal provincial towns.

There is only one musical event to be dwelt on this week; all other minor performances (be they ever so superior) dwindling into insignificance before the glory of the Sydenham Festival. Yet a concert or two must not be altogether passed over. *M. Halle's Second Recital* (given yesterday week) was equal to its predecessor. The *Harp Sonata*, as it has been fantastically called, of Beethoven, Op. 29, No. 1,—the Chromatic Fantasia and Fugue, of Bach, in D minor,—and the *Scherzo* and *Finale* from Weber's *Sonata* in A flat,—were only a part of the attractions of the morning; and were all "*recited*" (the verb,

nevertheless, is a trifle affected) with as much feeling as finish.—Besides this, *Mrs. Anderson* has taken her annual benefit; and that pleasant composer of light Italian music, *Signor Campana*, has received his friends. Of some of this gentleman's newest compositions we have a word to say when matters shall have subsided.—*Mr. H. Leslie's Glee and Madrigal Choir*, too, was "up and doing" the night before last.—The opera-houses have been crowded, principally by visitors from the provinces,—our foreign friends (as has been elsewhere said) not having cared to come over.

Madame Miolan-Carvalho has arrived in London. The "sweets of war," in the spirit it engenders, will be tasted as wormwood by *M. Bénazet*, the "farmer" of the gaming-tables and the master of the revels at Baden-Baden. He has been accustomed among the attractions of his season to spirit thither players and singers from Paris,—and to produce some novelty expressly provided for the occasion. This year, as has been said, the commission fell into the lap of *M. Gounod*. So great, however, is said to be the irritation of the German mind against France just now, that the Parisians decline presenting themselves and their works at Baden-Baden till more peaceable days shall come.

The *Grand Western Musical Association* of France is about to assemble at Niort on the 5th and 6th of next month. There will be two performances: the first consisting of the second part of 'Elijah,' a 'Hymn of Night,' an Oratorio by *M. Beaulieu*, unaccompanied sacred music by *Vittoria*, fragments by *Marcello* and *Lotti*, and an old French carol. On the second day will be executed a Symphony by *Haydn*, the 'Euryanthe' Overture, the third finale to 'Fidelio,' and the fourth finale to 'Les Martyrs,' by *Signor Donizetti*. The solo singers are to be *Mlle. Trebelli* (a young lady whose name is unknown to us), *MM. Jourdan* and *Battaille*.

MISCELLANEA

Book Post.—On the first of July next and thenceforward, the provisions of the Colonial Book Post will be extended to Book Packets addressed to the Sea Ports of Port Elizabeth (Algoa Bay) and Mossel Bay (Aliwal), Cape of Good Hope, and such Book Packets may be sent under the same rules and regulations as those for Cape Town. The postage will also be the same; that is, 3d. for a packet not exceeding four ounces in weight, and so on. In the case of books addressed to persons residing in Inland Districts of the Cape Colony, the public are recommended to address them to the care of an agent either at Cape Town, Port Elizabeth, or Mossel Bay. By command of the Postmaster-General, ROWLAND HILL, Secretary.

Elocution.—If your Correspondent "E. S." will reflect, he may, perhaps, as *Shakspeare* says, "aggravate his choler" concerning the prolonged last syllable "ed," which so afflicts him. Wherever elocution exists there must be play of accent permitted when possible. "Heav'n," treated (to instance) as a syllable, or "Heaven," allowed as a dissyllable. Milton, in his 'Nativity Hymn,' has "o | cē | ān," by way of closing a line, and Milton was a musician no less than a poet. What says one *Shakspeare*?

Tell me where is Fancy bred,
How begot, how nourish'd.

—*Mr. Landor*—no bad authority against me—objects to all such toyings. It is with him not "kissed," but "kist," and so forth. But many new poets are glad (like the old ones) to have the double syllable to play with. Then, let me remind "E. S." (being as anxious as he can be for an emphatic declamation of language) that the French, of all people in the world the strictest in Academic statutes, so far as pronunciation is concerned, the most occupied with declamation, have "Patrie," or "Patri—ē," as suits them. Do not let English elocution be tied in fetters. Why should not an orator speak "ore rotundo" if it suits his mouth?—why not, if otherwise, bite off his words sharply?

Y. L. Y.

TO CORRESPONDENTS.—J. B.—J. G.—C. D. C. H.—W. W.—Cesar.—J. H. B.—received.

Erratum.—P. 806, col. 1, for "Spain, or Greece, or Mayence," read *Spain, or Guise, or Mayenne*

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At the first division a return of 30 per cent. in cash on the premiums paid was declared; this will allow a reversionary increase, varying, according to age, from 4 to 10 per cent. on the premiums, or from 2 to 10 per cent. on the sum assured.

One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the policy at 5 per cent., or may be paid off at any time without notice.

Claims paid in one month after proofs have been approved.

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Written or personal application to the Actuary, or to any of the Society's Country Agents. To the Report and Accounts is appended a list of Bonuses paid on the Claims of the Year 1858.

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Proposals for insurances may be made at the Chief Office, as above; at the Branch Offices, 16, Pall Mall, London; or to any of the Agents throughout the Kingdom.

SAMUEL INGALL, Actuary.

SCOTTISH EQUITABLE LIFE ASSURANCE SOCIETY.

THE TWENTY-THIRD ANNUAL GENERAL MEETING of the Society was held at EDINBURGH on 3rd May, 1859.

J. WHITEFOORD MACKENZIE, Esq. W.S. in the Chair.

From the Report by the Directors, which was unanimously approved, of the following particulars are extracted:—

During the year ended 31st March last, 661 policies had been issued. The sums thereby assured amounting to £20,950l., and the annual premiums thereon to £7,374 7s. 11d.

Eighty-four Members of the Society had died during the year, the sums assured on their lives being £4,500l. with Bonus Additions of 15,374l., amounting together to £20,254l. These claims were fewer in number by 27, and less in amount by £1,900l., than the claims of the previous year.

The following was the position of the Society at 31st March last:—

AMOUNT OF EXISTING ASSURANCES . . . £5,373,367

ACCUMULATED FUND . . . 1,194,657

ANNUAL REVENUE . . . 187,340

The particulars of the Triennial Investigation into the Society's affairs for the Seventh Allocation of Profits were then detailed:—

First—THE GROSS FUNDS, ASSETS, AND PROPERTY of the Society amounted at 1st March, 1859, to £2,864,348l.

I. FUNDS REALIZABLE, viz.

1. Loans on Heritable Securities . . . £530,713

2. Ditto on various other Securities . . . 9,536

3. Ditto to Members on their Policies . . . 131,775

4. Ditto to Railways on Debentures . . . 358,792

5. Ditto to Glasgow Corporation Water-Works . . . 30,000

6. Bank of England Stock and Consols . . . 69,798

7. Reversions, Policies, and Government and other Life Annuities purchased . . . 32,869

8. Outstanding sums, chiefly Premiums due on or immediate before 1st March, 1859, but not falling to be remitted till after that date . . . 23,978

9. Balances due by the Society's Bankers . . . 10,050

10. House and Furniture No. 36, St. Andrew-square, Edinburgh . . . 5,230

11. Premises, No. 36, Poultry, London, and Furniture . . . 3,000

Sum as before . . . £1,231,203

II. PRESENT VALUE OF CONTRIBUTIONS or PREMIUMS of ASSURANCE receivable by the Society, after deducting two and a half per cent. for expense of collection . . . 1,572,911

Gross Assets . . . £2,804,114

Second—THE WHOLE OBLIGATIONS of the SOCIETY amounted, at 1st March, 1859, to £2,714,714l. viz.

I. Various sums outstanding, chiefly Policies which had emerged at 1st March, 1859, but had not been paid at that date . . . £36,781

II. Present value of sums contained in, and to become due under, the Society's Policies . . . £2,677,933

Total obligations . . . £2,694,714

Third—THE GROSS ASSETS of the SOCIETY thus amounting to . . . £2,804,114

And the total obligations to . . . £2,694,714

There arises a surplus, as at 1st March, 1859, of . . . £109,400

By the law regulating the division of surplus, the Directors have power to allocate, at each investigation, a sum not exceeding two-thirds of the surplus to the Society's vested additions to Policies of not less than five years' standing; and a sum of not less than one-third is appointed to be reserved at each investigation for contingent prospective additions, and for other purposes of the Society.

Two-thirds of the aforesaid surplus of 300,628l. amount to 193,752l., and by an allocation of 193,752l. of this sum was made a vested addition at 1st March, 1859, at the rate of one and three-quarters per cent. per annum to all Policies then of five years' standing, providing for a Bonus of £48,667l. payable at the death of the parties entitled to the bonus.

In addition, there still remained 4,288l. between the sum allocated and the two-thirds of the surplus placed by the law at the discretion of the Directors for division.

"The Directors cannot doubt but that every Policy-holder must be gratified at these results. After a most rigid scrutiny, the Funds and Assets of the Society have been found sufficient, and only to meet all the liabilities, but to warrant the declaration of large additions to Policies, at the same time fully maintaining the reserve required by the Law and Constitution of the Society."

"The Directors would remind the Members that it is their interest to make known as widely as possible the advantages afforded by the Society, and they would call on all to co-operate with them and with the Local Agents of the Society in advancing its business and promoting its success."

Copies of the Report of the Annual Meeting are now in the hands of the Society's Agents, and may be had on application.

Head Office—36, St. Andrew-square.

ROBERT CHRISTIE, Manager.

W. H. INGLAY, Secretary.

London Office—36, Poultry, E.C.

ARCHD. T. RITCHIE, Agent.

THE MEMBERS OF THE MUTUAL LIFE ASSURANCE SOCIETY, and the Public are respectfully informed, that on and after THIS DAY, the BUSINESS will be CARRIED ON in the New Building erected on the site of their old Premises, No. 30, King-street, Cheapside, E.C.

London, June 23, 1859. CHARLES INGALL, Actuary.

Empowered by Act of Parliament, 3 Wm. IV.

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Mutual Assurance.

THE LOWEST rates of Premium on the MUTUAL SYSTEM.

THE WHOLE OF THE PROFITS divided every Fifth Year.

ASSETS amounting to . . . £1,200,000

During its existence the Society has paid in Claims, and in reduction of Bonus Liability, nearly . . . £400,000

Reversionary Bonuses have been added to Policies to the extent of . . . £300,000

The last Bonus, declared in 1850, which averaged 60 per cent. on the Premiums paid, amounted to . . . £750,000

Policies in force . . . 7,500

The Annual Income exceeds . . . £750,000

In pursuance of the INVARIABLE practice of this Society, in the event of the Society's Assets falling short of the sum of 100,000l. the Annual Premium remaining unpaid, the Claim will be admitted, subject to the payment of such Premium.

Assurances effected prior to 31st December, 1858, will participate in the Division in 1859.

Prospectuses and full particulars may be obtained on application to ALEXANDER MACDONALD, Secretary.

FREDERICK DENT, Chronometer, Watch and Clock Maker to the Queen and Prince Consort, and Maker of the Great Clock for the Houses of Parliament, 2, Strand, and 34, Royal Exchange.

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